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THE COVERS



Photography: Kai Z Feng. Fashion: Anne-Marie Curtis. Hair: Soichi Inagaki at Saint Luke using Kiehl's. Make-up: Naoko Scintu at Saint Luke using Chanel S 2015 and Chanel Body Excellence. Manicure: Emma Welsh at August Management using Leighton Denny. Talent: Lily Donaldson at IMG London. With thanks to: Spring Studios, ShootFactory, JJ Locations, Mill Stream Cottage. On the newsstand cover: Neoprene top, red crystal brooch, big Plexiglas and crystal brooch, and small Plexiglas and crystal brooch, all Prada. On the subscriber cover: Blue neoprene top, pink mohair jumper (worn underneath), and blue satin shirt, all Prada. White felt hat, Lizzie McQuade. Skin: Perfection Lumière Velvet Smooth-Effect Makeup SPF 15, £33; Les Beiges Healthy Glow Sheer Colour Stick Blush N°21, £32. Eyes: Les 4 Ombres Multi-Effect Quadra Eyeshadow in Tissé d'Automne, £40; Ombre Essentielle Soft Touch Eyeshadow in Amethyst, £23; Le Volume De Chanel Mascara in Ultra-Noir, £25; Crayon Sourcil Sculpting Eyebrow Pencil in Blonde Clair, £19. Lips: Rouge Coco Ultra Hydrating Lip Colour in Olga, £26; Lèvres Scintillantes Glossier in Rose Tendre, £22. All Chanel. Published 2 July 2015

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MEGHAN MARKLE

Meghan is best known for playing Rachel Zane in US legal drama *Suits*. Before her acting career, she interned at the US Embassy in Buenos Aires. The motto Meghan lives by is: 'Don't give it five minutes unless you're gonna give it five years.' Meghan has watched *When Harry Met Sally* more than 100 times and for breakfast eats an acai bowl, with fruit and bee pollen. Meghan writes about her experiences growing into her mixed-race identity on p104.

#ELLEBookClub pick:
Is Everyone Hanging Out Without Me?
by Mindy Kaling

[@MEGHANMARKLE](https://twitter.com/MEGHANMARKLE)



RUBY TANDOH

Baker and ELLE columnist Ruby never lets friends go hungry: 'If you come to my house, you'll be fed until you burst. I'm not sure if that's a threat or a promise.' What's in her fridge? 'Butter, some cream, a half-zested lemon and a dozen types of jam - all my favourite baking ingredients. For someone who cooks so much, I'm terrible at nourishing myself.' Her favourite word is corpulent: 'It just fills your mouth.' Read Ruby's piece on living alone on p118.

#ELLEBookClub pick:
The Collected Stories Of Lydia Davis by Lydia Davis

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#ELLEINSPIRE

'There is nothing stronger in the world than gentleness'

HAN SUYIN

SOICHI INAGAKI

Japanese hairstylist Soichi has worked with talents and brands including Ellen von Unwerth, FKA Twigs, Dior and Versace. Just don't ask him to pick a favourite project: 'In Japanese culture, it's considered better to be humble than proud.' See Soichi's work on p124.

#ELLEBookClub pick:
The Goldfinch by Donna Tartt

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DEBBIE MORGAN

ELLE's Head of Editorial Business Management, Debbie is a Glaswegian without the accent who now calls London home. The best gift she ever received was a helicopter ride over Manhattan for her birthday - 'how could that ever be topped?' Her top tip is: 'Tense your bum when you stand for better posture and to firm the muscles.' Find out why Debbie has been standing up all day at work, for three months, on p187.

#ELLEBookClub pick:
What Pretty Girls Are Made Of by Lindsay Jill Roth

ELLE THEY MADE THIS

AUGUST 2015

WHAT ELLE WEARS

From the editors to the interns, see what we wear to work every week. Visit elleuk.com/street-style and let Team ELLE show you how to style the trends.



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ELLE BEAUTY SCHOOL

Hone your holiday packing skills (and find our two step-by-step holiday looks) on p162. Plus, we report on the summer 2015 catwalk trends in fragrance form - from military to denim, floral to Seventies - on p167.



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ELLE

AUGUST

[@LORRAINEELLE](https://twitter.com/LORRAINEELLE)

Sometimes when I commission a new writer to contribute to ELLE, I'm surprised by the piece that finally lands on my desk.

We've had the pleasure of publishing pieces by some fabulous guest writers over the years, whose work has delighted and inspired me in ways I didn't expect. Few of them, however, have made me think differently.

The actress Meghan Markle's piece *More Than An 'Other'* (p104) stopped me in my tracks. I first met Meghan at Facebook's London HQ, where we were guests of United Nations Women, for whom she is an advocate. We sat next to each other during Emma Watson's live-streamed #HeForShe interview. Impeccably dressed, right down to her kitten-heeled Jimmy Choos, Meghan, the star of US dramedy *Suits*, also runs her own lifestyle blog, The Tig (thetig.com).

Originally she suggested writing a travel piece for us, focusing on Malta, where her great-great grandmother lived. But as Meghan explored her struggle to define her sense of identity by researching her roots, it was clear a much more significant and powerful piece needed to be written, a very personal piece, which I think you'll find fascinating and thought-provoking.

Meghan's mother is black and her father is white. They met in LA in the Seventies. As a child growing up in the US, she struggled with her racial identity. She encountered extraordinary discrimination - once as a teenager witnessing her mother being called the 'N' word after a minor driving fracas: 'We drove home in deafening silence,' she writes. 'Her chocolate knuckles pale from gripping the wheel so tightly.' This was the late Nineties, so not long ago.

Reading about the emotional confusion Meghan struggled with moved me - neither black nor white, she defied being labelled. Yet she found this a weakness rather than a strength. Now, however, she has turned this crisis of identity into a refreshing new confidence. One we can all learn from.

Asked once to tick an ethnicity box on a school form, she failed to find a place to make her mark, and it was her father's advice to 'draw your own box' that helped to gradually alter



her thinking and persuade her to encourage us to reframe our thinking, too.

By changing our language and attitudes around how we describe each other, we create a new sense of celebrating the individual. As she writes in her piece: 'Introduce yourself as who you are, not what colour your parents happen to be. Cultivate your life with people who don't lead with ethnic descriptions such as, "that black guy Tom", but rather friends who say: "You know? Tom, who works at [blah blah]". You create the identity you want for yourself.'

This is so empowering when you consider it. So simple but effective.

As I write this editor's letter, the news of Caitlyn Jenner's first glossy magazine cover is being hotly discussed, and I sense we are beginning to create a new language to describe who we are and what we stand for. Her brave decision to be so open and accessible about her life change has created a debate across the globe, and what a powerful form of freedom that is.

Perhaps the ebb and flow of acceptance for people who stand out and don't conform is gently swinging towards a more understanding and less critical society. They are baby steps, of course, because giant inequalities and abhorrent attitudes do still exist. But if you ever wonder what you can do around issues such as racism, then something as simple as changing the language we use and being brave enough to call out discrimination when you see it happen makes a difference.

I think engaging with this kind of debate begins to create a sense of a world where you can fit in by standing out, where your difference is celebrated not criticised. I'm proud we can have this debate in ELLE.

Lorraine

LORRAINE CANDY EDITOR-IN-CHIEF

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Victoria

WE NEED TO TALK ABOUT CHANGE

This year, ELLE magazine celebrates her 30th birthday. I hope she'll kick her heels up and dance, not fret about any ticking biological clocks.



VICTORIA COREN MITCHELL
THE VOICE

Time was when a girl was over the hill at 30: a spinster if she wasn't married and an elderly mum if she was just getting started. Now, we all stay young and skittish for ever. If you own a car at 30, you're unusually together and responsible.

So what else has changed since ELLE was born? How was life different for women 30 years ago, and how was it the same...?

What's changed: Friendship.

Social media has been a beautiful stinging slap in the face of loneliness. For women – natural communicators – it is a godsend. Whatever the downsides (trolls and time consumption), there is magic in being able to access worlds and people at any time of day or night. At times of depression, heartbreak, isolation or mere curiosity, we can reach out and find noise and colour where there was once only silence.

What hasn't changed: Friendship.

The love between two live, real-world, female friends is still adoring, obsessive, disapproving, proud, prickly, bumpy, precious, comforting and infuriating: complex as the sea, life-enhancing as a sunset, annoying as a broken cash point on a bank holiday.

What's changed: Contraceptives.

Back in 1985, the Pill still seemed the answer to everything. But the Pill isn't cool any more: so convenient, but so inorganic.

What hasn't changed: Contraceptives.

The much talked-about 'male pill' never took off, surprise surprise. A lot of men still feel, deep down, that unexpected pregnancy is not their problem. And, in a lot of cases, it isn't. When it comes to taking responsibility, a girl still knows that she has to rely on herself.

"Twas ever thus.

What's changed: Cooking. Jamie Oliver made it OK for men to cook. Not just poncey chefs with huge hats and hot tempers, flambéing livers in apricot brandy: ordinary men, doing simple dinners for themselves or the family. Now, it's quite normal for boyfriends, husbands and fathers to organise proper mealtimes.

What hasn't changed: Cooking.

When it became OK for men to cook, it was OK for women again, too. Thirty years ago, many women avoided the kitchen for fear of undermining feminism. Now that it's a level(ish) playing field and a free choice, we can admit that cooking is fun – something to enjoy and laugh about, with a seam of quiet satisfaction underneath. Hence GBBO.

'It isn't a shameful secret to carry around, or an experience to define ourselves by'

What's changed: Periods.

Now we can talk about them! British number one tennis player Heather Watson openly blamed her poor performance in the 2015 Australian Open on 'girl things'. Caitlin Moran, the visionary writer who combined feminism with light entertainment, puts Rag Week to the fore in her books, columns and sitcom. We don't have to pretend they don't happen!

What hasn't changed: Periods.

We can talk about them, but we still tend not to. There's still an embarrassed silence. Why? Is it because only one gender gets them? Only one gender gets erections, too, and they're talked about all the goddamn time. And why did Heather Watson

say 'girl things'? What an overly delicate euphemism. She might as well have said 'kitten time'.

What's changed: Madonna.

1985 was a huge year for her, the year of *Desperately Seeking Susan*, the Virgin Tour and marriage to Sean Penn. She was pretty much the only solo female in the charts: a sassy 26-year-old New Yorker with puppy fat and hairy pits. She's now a highly groomed, gym-honed, twice-divorced, 56-year-old mother of four, and a flood of young female solo artists have followed in her wake.

What hasn't changed: Madonna.

She's still challenging, confident, powerful and in your face; still making music; still reinventing like a chameleon; still having sexual adventures; still the original and best.

What's changed: Rape.

Now, we can talk about it. We can shout about it. We understand that victims (or survivors) are not to blame for it under any circumstances at all. It isn't a shameful secret to carry around, or an experience to define ourselves by. We can be outspoken, angry – and defiantly, proudly, spiritually unchanged.

What hasn't changed: Rape. It still happens. It's still about power and violence. And the conviction rates are still terrible.

What's changed: Sport.

At Wimbledon, women finally get paid the same as men. (In 1985, they had to marry the men just to pay the rent.) The women's boat race is screened. Clare Balding and Gabby Logan are the most respected sports pundits on TV.

What hasn't changed: Sport.

Men's football is still, basically, the only thing anybody ever talks about.

HAVE YOUR SAY What do you think about Victoria's column? Tweet us @ELLEUK

#HOROSCOPE

discover your destiny & your month ahead

Forecast: The Saturn Sisters
Stefanie Iris Weiss

and **Sherene Schostak**
It's your birthday, Cancer!

LEO

23 JULY-23 AUGUST

Your month to: Focus

Life is pretty busy from the moment the month opens. The full moon is sure to push your schedule to the limit, so carve out plenty of downtime. Tap into your imagination, intellect and creative impulses, because they're all on fire. You'll be ready to retreat near the new moon on the 15th. Plan a country or seaside getaway. **Date for your diary: 16th** Speak your mind, regardless of the consequences.

VIRGO

24 AUGUST-23 SEPTEMBER

Your month to: Party hard

Your workaholic mentality is about to be tested - this summer changes everything. As the month begins, the full moon sets the mood for love and pleasure. You may shock those closest to you with what appears to be a sudden identity crisis. Expect a self-imposed backlash after the 25th - transition can be bumpy, schedule accordingly. **Date for your diary: 18th** You're the one, dress the part.

LIBRA

24 SEPTEMBER-23 OCTOBER

Your month to: Take it easy

Lay low close to home and make time to reconnect with yourself. This is key at the beginning of the month during the full moon. You can work your way back to the top spot, invigorated, near the new moon on the 15th. For best results, make some stellar professional plans that culminate in approximately six months.

Date for your diary: 21st Your creative wish is the cosmos' command.

SCORPIO

24 OCTOBER-22 NOVEMBER

Your month to: Be frank

There's a lot on your mind this summer, and the full moon in early July makes speaking up imperative - hash it out face to face. The new moon on the 15th is the ideal time to make adventurous travel plans for the next six months. **Date for your diary: 24th** You're in it to win it.

SAGITTARIUS

23 NOVEMBER-22 DECEMBER

Your month to: Cash in

It's tempting to blow the bank in the first week of the month, when the full moon inspires impulsive spending. On the 15th, the new moon helps settle the balance and reconnect you to a more thoughtful way of doing business. By the end of July, your career may look better. **Date for your diary: 27th** Today is set to be exhausting.

CAPRICORN

23 DECEMBER-20 JANUARY

Your month to: Go big

This month has your name written all over it in huge, sparkling letters. This is your season for making 'you only live once' your motto; you'll rein it in by the end of the month and quietly replenish your funds. On the 15th, the new moon puts the focus on partnerships - play fair. **Date for your diary: 29th** Lead the way at work.

AQUARIUS

21 JANUARY-19 FEBRUARY

Your month to: Team up

Two full moons bookend the month. The initial one ignites your dream world and the second, on the 31st, brings your life to maximum intensity. Set yourself up for success by making the days in between count. Fill them to keep you inspired and busy. **Date for your diary: 13th** Your genius will be noticed.



CANCER

22 JUNE-22 JULY

Your month to: Call home

Around this birthday month, nostalgia looms large. When the full moon illuminates your relationships at the start of the month, connect with the people who remind you of home. Something important may be ending - let it go. Something (or someone) much more fitting is coming your way very soon. When the new moon comes to your sign on the 15th, things will become a little clearer. **Date for your diary: 13th** Your instincts are so accurate it's scary - you're a fortune teller (for one day only).

READ IT

To find out what your stars hold every day, check out elleuk.com/daily

PISCES

20 FEBRUARY-20 MARCH

Your month to: Just go with it

There are a rare two full moons this month - expect lots of socialising near the first, as the month begins. By the second full moon on the 31st, you'll be ready for plenty of downtime. Things will go great if you make wishes and set boundaries to protect your sanity. **Date for your diary: 6th** Seek out what you want.

ARIES

21 MARCH-20 APRIL

Your month to: Size things up

Your home and work life go head to head this summer. But listen to your heart, because that's where your true home is now. You're in the midst of rethinking your relationship. The key to your wellbeing is simple (sort of): strike the balance between worldly demands and your inner longings. **Date for your diary: 7th** You're at your best in motion.

TAURUS

21 APRIL-21 MAY

Your month to: Roam free

Let instinct lead. Despite your love of ritual and routine, curiosity is sure to get the better of you during the first half of July. The new moon on the 15th inspires a fresh look at your communication style. During the nostalgic phase setting in after the 25th, you may cover old ground, perhaps with past lovers. **Date for your diary: 9th** You're rock-steady today.

GEMINI

22 MAY-21 JUNE

Your month to: Profit

You're super-resourceful this summer. Apply your practical and strategic skills to the moneymaking opportunities heading your way. The new moon on the 15th helps you grab that cash with both hands - it's time to beef up your savings account. **Date for your diary: 23rd** Social media works for you.



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WOMAN OF THE MONTH

HELEN EDMUNDSON



Playwright Helen Edmundson, 51, is this year's recipient of the Windham Campbell Prizes award for drama. Her upcoming plays include *Thérèse Raquin*, starring Keira Knightley, and *The Heresy Of Love*. She lives in London with her husband and two teenage children.

I grew up thinking all playwrights were men - drama wasn't on the curriculum and there were only a few dusty, old volumes of T.S. Eliot, J.B. Priestley and Shakespeare in the library. When I got to university, I discovered Caryl Churchill's work and then I began to believe that women could write plays.

One of the most exciting things about my work is that I get to write exciting roles for women, who are under-represented in plays. Maggie Tulliver in my adaptation of *Mill On The Floss* and Maddy O'Hart in *The Clearing* are both roles that really stretch the actors - I love exploring a mixture of passion and intellect in women.

Aside from the obvious (but true) advice of telling aspiring writers to just write, planning is also essential.

Plan the plot, the structure; know where your play is heading, and what you're trying to explore.

I love making an audience think with my plays. *The Heresy Of Love* wrestles with huge themes about personal faith, religious extremism, doubt and sexual politics. That has to go hand in hand with entertainment in its purest sense of taking them on a journey - hopefully making them laugh and, possibly, cry.

When I'm deciding what to write next, I read Federico García Lorca or Shakespeare for inspiration. My favourite Shakespearean play is *The Winter's Tale* - I love the juxtaposition of the tragic and comic, and its exploration of redemption and hope.

I write plays because I want to discuss an idea that I think is relevant and important. I'm very interested in sociological and philosophical shifts. Faith, religious extremism, feminism and sexual relations are all things I focus on.

Power naps are a great way of relieving stress. I focus my mind on the thing I'm stuck on, then go to sleep for 20 minutes. When I wake up, almost always something will have shifted. *The Heresy Of Love* is at Shakespeare's Globe from 31 July-5 September

#ELLELILY



Lily Donaldson

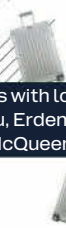
THE COVER BY NUMBERS

3-day shoot with 3 themes: retro future, 'real' clothes and English eccentric

24 hours of shooting



24 suitcases with looks from Miu Miu, Erdem and Alexander McQueen



12 people on each set



£505 - the price of one Prada diamond brooch



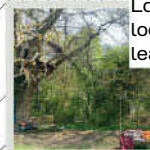
30 pairs of sunglasses by Prada, Chanel and Ray-Ban



43 pairs of shoes by Lanvin, Jimmy Choo and Gucci



42 miles from London to the location in rural, leafy Kent



10 minutes spent by Lily dancing to retro hip-hop



36 Nando's orders eaten for lunch on days one and two



THE COVER-SHOOT PLAYLIST

Get Down On It by Kool & The Gang
U Can't Touch This by MC Hammer
Heartbreaker by Mariah Carey feat Jay Z



HEAR IT To listen to the songs from the shoot, follow ELLEUK on Spotify




Turn to p154 to read our exclusive interview with Lily



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Jourdan is wearing the New Nudes Palette.

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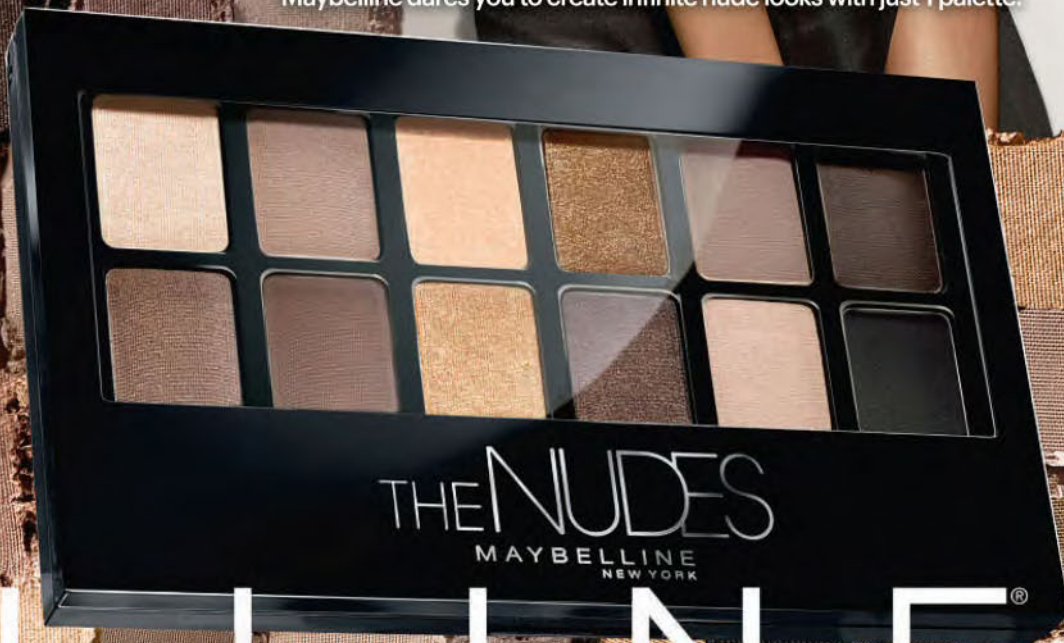
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GO NUDE.

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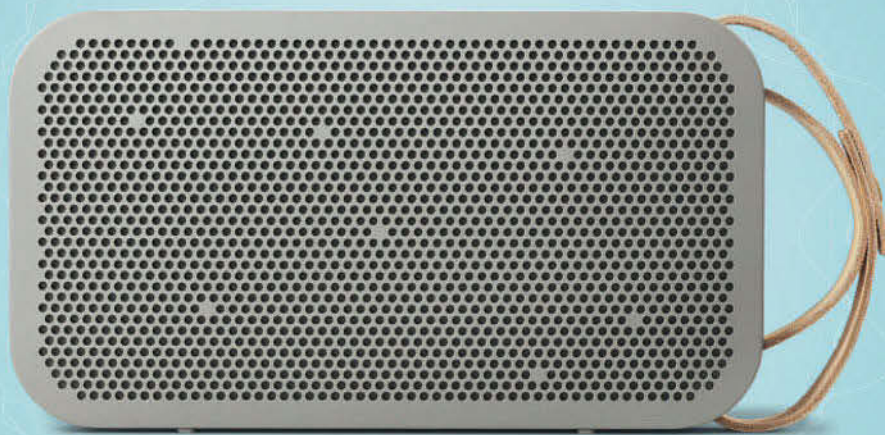
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THE SUPER-USEFUL TREND REPORT

Your complete guide to **autumn/winter 2015:**
what to buy now and how to wear it

Words **Rebecca Lowthorpe**

ELLE
FIRST look

See it ▶ love it ▶ shop it ▶ share it

LOEWE



SALVATORE FERRAGAMO



DIOR



CHRISTOPHER KANE



PROENZA SCHOULER



FENDI



JONATHAN SAUNDERS



BALENCIAGA



BOTTEGA VENETA



THE MODERNISTS

CÉLINE



JONATHAN SAUNDERS



LOUIS VUITTON



PRADA



The overarching theme of a/w 2015 is blisteringly modern. So, what is modern now? Looks that are bold, interesting and unexpected: colour gets wonderfully weird (lime + grey + turquoise); print goes optically graphic; and it's all about extreme fabric combinations such as glassy lacquered leathers with fake-looking shearling, or spray-on rubber boots with spongy neoprene. The shapes remain strict and simple. Talk about clothes to sum up the Insta-generation and the age of right now.

- Modernist picks:**
- Polo neck • Optical prints
 - Ankle-sock boots



With the hand of history on his clothes, coupled with a gothy rebel spirit, Riccardo Tisci at Givenchy took the Victorian/Edwardian silhouette and reimagined it for today - or make that tonight. It's time to star in your own rom-dram, or at least dip your toe in the dark side with a pitch-black laced boot.

Mod-goth pieces:

- The long (black) dress •
- Vintage Victoriana • The cape ▶



THE VINTAGISTS

Vying with the Modernists, Vintagists' style is a mash-up masterclass: Twenties, Thirties, Sixties, Eighties, but blended with the unexpected. Take Givenchy's Mexican street-gang girls, or the bobble-hatted heroine at Gucci. Designers are fighting to say new things, so looking backwards to look forwards ain't no bad thing. Let it speak to the individualist in you.

Vintagist picks:

- Brocade coat • Mad fabric clashes
- Eccentric/retro shoes



VICTORIA BECKHAM



CHANEL



CHLOÉ



THE ROW



STELLA MCCARTNEY

SUPER DOWN TO EARTH

This trend does what it says on the tin: the promise of wearability and sustainability (as in long-term wardrobe keepers) is as if hand-picked for the ELLE girl by the likes of Stella McCartney and Chloé's Clare Waight Keller. Don't say 'minimalism', instead whisper 'quiet style, flattering cuts, cool understatement'.

Super-down-to-earth buys:

- Big sweater • All-in-one
- Capacious coat



MAXMARA



OPENING CEREMONY



MICHAEL KORS



JIL SANDER



MARGARET HOWELL



DIOR



CHLOÉ



TOPSHOP UNIQUE



CÉLINE



EMPORIO ARMANI



LANVIN

WARDROBE SWAP



GUCCI



STELLA MCCARTNEY



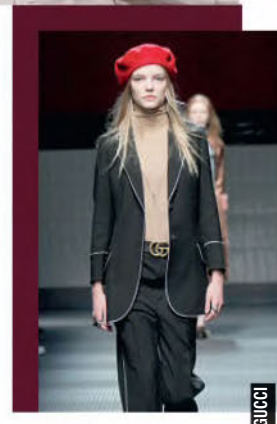
RALPH LAUREN



MICHAEL KORS



SAINT LAURENT BY HEDI SLIMANE



GUCCI



CHLOÉ

Gucci's new Creative Director Alessandro Michele nailed the moment when he sent boys that looked like girls and girls that looked like boys, all in 'menswear', down his runway in what was an extreme case of gender blurring. Elsewhere, traditional Savile Row and hunting fabrics in the hands of Michael Kors and Saint Laurent by Hedi Slimane refocused man-for-woman style in the most appealing way. So don't call it androgynous - menswear just got sexy.

Wardrobe-swap pieces:

- The tie-neck blouse
- The trouser suit
- Loafers • Glasses • Beret

QUEENS + PRINCESSES



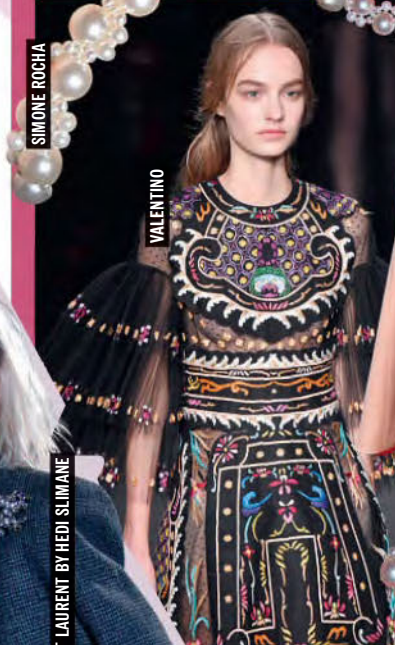
PRADA



ERDEM



DOLCE & GABBANA



VALENTINO

SIMONE ROCHA

On the surface, she's a portrait-perfect vision wearing plenty of stately details, but under the sugar-sweet neoprene primness, as pioneered by Miuccia Prada, comes a rippling undercurrent of bad-girl provocation. Long live the diamond brooch!

Regal pieces:

- Princess-line mini dress
- Diamond brooch (hell, a tiara, too) >



ALBERTA FERRETTI



SAINT LAURENT BY HEDI SLIMANE



OSCAR DE LA RENTA



PETER PILOTTO



STELLA MCCARTNEY

PRADA



BURBERRY PRORSUM

EMILIO PUCCI

CHLOÉ

ETRO

DSQUARED2

SONIA RYKIEL

HAIDER ACKERMANN

CHLOÉ

1970s SOFT ROCK

FIRST
look

A bit folk, a lot bohemian - the 1970s is here to stay! This time around with a smudge of romance and soft-rock attitude, the effect is cooler. Take those lean-flared velvet Emilio Pucci suits, the Parisian-chic Lanvin version of Marrakech in the Seventies, or the wearable romance (and poncho) of Chloé. Remember: hemlines are long, necklines are high (sometimes unbuttoned), fabrics are soft and patchwork is everywhere.

1970s soft-rock pieces:

- Velvet flares • Poncho
- Patchwork piece • Big bag

SEE IT
For all the catwalk reviews
and looks, see elleuk.com

Photography: Anthea Simms.



All prices are non-binding RRP's including VAT. Prices are subject to change from time to time without prior notice. Please check with the participating Boutique at the time of purchase. Miranda wears jewellery priced from £39 to £119

Collection from £59


SWAROVSKI



I'm NOT a BLONDe, I'm NOT a BRUNette
I'm A BRONDe

Jennifer Lopez.

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THE 8 AUTUMN/WINTER POWER PIECES

If it's not on this list, it's not making its way into your wardrobe



FIRST
look

1 Animal piece

How to wear: The whole point of modern animal print is that it's all you need – job done. Wear one piece and you are unique. Don't add more, especially another print; that would be wrong.



3

Little dress



Polyester-mix, £38, Asos



Leather, £450, YMC



Cotton-mix, £45, River Island



Wool jumper, £389, and cotton skirt, £324, both Suno



Wool jumper, £530, Moncler. Satin skirt, £585, Paul Smith



Mohair jumper, £325, Sea NY. Wool-tweed skirt, £149, Hobbs

2 Sweater/ skirt combo

How to wear: For day, a statement jumper and narrow skirt looks elegant (see Victoria Beckham). Footwear is key - wear with bare legs, plus boyish brogues or boots (ankle or knee, you decide).

SEE IT

Find out what's new
in stores every week at
elleuk.com/fashion

Words **Rebecca Lowthorpe** Styling **Charlie Gowans-Eglinton**



Silk-crepe, £229, Sandro



Polyester-mix, £45, Marks & Spencer



Cotton-mix, £175, Claudie Pierlot

How to wear: With retro on the rise, it's time to consider dresses that skim thighs. Channel the Saint Laurent girl and wear with opaque tights and Mary Janes - heeled or flat, square toed or round, with a single strap or multiple fastenings. Turn to page 67 for our pick of the best. ▶

Tweed jacket

How to wear: All things super-trad look right if you throw them off with skinny jeans or a long tweed skirt.

4

TWEED



From left: Cotton-mix, £299, Paul Smith. Wool-mix, £339, By Malene Birger. Wool-mix, £305, Bimba Y Lola. Wool, £500, Zadig & Voltaire. Wool, £695, E. Tautz

Statement coat

How to wear: Impactful coats already say a lot, so wear something lightweight underneath. And watch your hemlines - nothing too long under a shorter coat is the rule, but a frill poking out at the bottom is a good thing. The little dress is ideal.

5

SHEARLING



From left: Shearling sleeveless, £450, Jigsaw. Shearling, £695, Topshop Unique. Faux-fur, £410, Zadig & Voltaire. Shearling, £1,500, L.K.Bennett. Shearling sleeveless, £1,210, Gerard Darel. Shearling, £1,550, Rabens Saloner

6

MILITARY



From left: Wool and shearling, £740, Rag & Bone. Wool-mix, £200, Self-Portrait. Wool, £199, Mint Velvet. Wool-mix, £289, Hobbs. Wool-mix, £298, Jigsaw. Cashmere and wool, £1,075, Dsquared2

7 Blouse



Cotton, £115,
Essentiel Antwerp

Viscose-mix, £260,
Laurence Doligé

Silk-mix, £125,
Karen Millen

How to wear:

Take the edge off its sweetness by pairing with something 'off': menswear trousers (Philosophy, Bottega Veneta), velvet flares (Sonia Rykiel, Emilio Pucci) or a split pencil skirt (Altuzarra).

FIRST look



Silk, £450, Rebecca Taylor

Viscose, £315, Maje

Cotton, £270, Bimba Y Lola

Nylon, £75, Warehouse

Cotton-mix, £125,
& Other Stories

8 Long dress

How to wear: Befitting the new romantic, vintagey mood, the longer-length dress (shin to ankle) is an all-in-one wardrobe transformer. Find an ankle boot to suit your height, bearing in mind that you need a couple of inches of skin (or tights) between boot and dress. ▶



LOUIS VUITTON



JONATHAN SAUNDERS

Leather bag, £215, Diesel



Faux-leather shoes, £99, Carvela

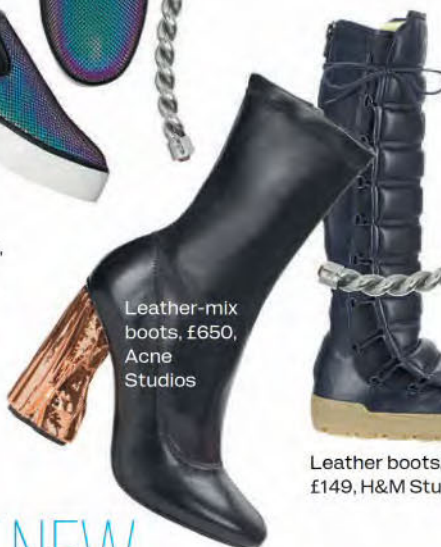


Metal and crystal necklace, £34.90, Lola And Grace

SPACE

This isn't just about the future, it's also about the past. Or rather, the future as seen from the past. Think *Star Wars*-influenced shapes and metallics, lots of

Leather-mix boots, £650, Acne Studios



Leather boots, £149, H&M Studio



Resin earrings, £10, Freedom at Topshop



Lycra-mix trainers, £50, Aldo

THE NEW

ACCESSORIES

You've seen the trends, you've shopped the key pieces. Now here's what to wear them with

Shearling-mix shoes, £277, Tibi



Shearling and leather sandals, £175, Topshop Unique



Polyester-mix scarf, £30, Asos



FENDI

FUZZY FUR

Shearling and fuzz are the texture of choice this autumn/winter. But not for their warmth, it's for the feeling. And when teamed with glossy finishes, it's a winning combination.



Canvas and faux-shearling trainers, £25, Asos



Neoprene boots, £50, Asos



GIVENCHY BY RICCARDO TISCI



ALEXANDER MCQUEEN



JONATHAN SAUNDERS

SECOND-SKIN BOOTS



Suede boots, £325, L.K. Bennett



Faux-leather boots, £44.99, New Look

Be it ankle, knee or endless, the boot is back - and this time it's skintight. Play around with styles to find the shape that looks and feels best.

Glitter-coated cotton-mix shoes, £725, Nicholas Kirkwood



Velvet-mix shoes, £435, Tabitha Simmons



Glitter-coated patent-leather shoes, £195, L.K.Bennett



Patent-leather shoes, £200, Gerard Darel



Polyester-mix shoes, £42, Asos



MARY JANES

Cast your mind back to Hedi Slimane's Saint Laurent a/w 2014 girls: all Sixties go-go spirit and Mary Janes. Well, they're back in various guises, from multiple straps to differing heel heights: they've evolved.



Faux-leather shoes, £46, Topshop



Leather shoes, £120, Orla Kiely for Clarks



ROYALTY

The obsession with all things royal continues: who *doesn't* want a crown? Take your lead from the Queen, with low block heels, top-handle bags, and embellishment.

Velvet-mix shoes, £145, Topshop Unique



DOLCE & GABBANA

Leather bag, £79, Autograph by Marks & Spencer



Silver-plated metal and glass necklace, £15, Freedom at Topshop



PRADA

Plexiglas, resin and pearl brooch, £385, Chanel



PUNK

This is less about OTT, obvious studding, and more about elements of punk coming through in attitude and styling. It's time to toughen up.

Leather shoes, £170, L.K.Bennett



Rhodium-plated and Swarovski crystal bracelet, £580, Atelier Swarovski Core Collection



Leather-mix boots, £895, Christian Louboutin



Polyester-mix bag, £75, Marios Schwab for Fiorelli



Metal-mix earrings, £10, Asos



Suede boots, £275, L.K.Bennett



Silk scarf, £175, Coach



SAINT LAURENT BY HEDI SLIMANE



ALEXANDER WANG

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SENSITIVE SKIN EXPERTS

Suede, fringing and *leather*: a little bit country (OK, more than a little bit), and a lot hot right now. Save these dates, stat



IN STORE

13.07.15

H&M
Suede skirt, £199

IN STORE

17.07.15

KURT GEIGER
Leather boots, £160

FIRST
look

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Hold your phone over this symbol for a 360° view

THE ITEMS YOU OWN:



THE CAMEL COAT

Wool-mix coat, £479, Maje



THE BOHO BLOUSE

Polyester shirt, £38, River Island



THE SLEEVELESS COAT

Wool-mix sleeveless coat, £245, Reiss

WARDROBE

For easy-breezy updating, *restyle the pieces*

TRANSFORM THEM:



Wool top, £199, Sandro. Wool-mix skirt, £281, Claudie Pierlot

TOP TIP

Toughen up a classic coat with military hardware and masculine boots.

Leather and shearling boots, £750, Coach. Shearling stole, £69, Finery London. Leather belt, £135, By Malene Birger



TOP TIP

Channel Stevie Nicks' soft rock style with suede and a skinny scarf.



Cotton-mix shoes, £245, Russell & Bromley. Polyester scarf, £10, Asos. Leather bag, £650, Tory Burch

Cotton-mix waistcoat, £35, Marks & Spencer. Suede trousers, £349, Hobbs



Satin and cotton jacket (underneath), £228, J.Crew. Cotton shirt, £135, Paul & Joe. Corduroy trousers, £55, Topshop. Leather boots, £160, KG by Kurt Geiger. Leather bag, £130, Reiss

TOP TIP

The ultimate transitional piece, wear over a jacket and this season's blouse.





THE POLO NECK

Cotton-mix top,
£110, Reiss



THE LUREX SOCK

Lurex socks,
£9.99, H&M



THE ENDLESS BOOT

Faux-suede boots,
£34.99, New Look

FIRST
look

EXTENDERS

you already own with these new-season finds

Styling: Harriet Stewart Photography: Neil Watson

TOP TIP

Layer a brightly coloured polo neck under lightweight pieces.



Viscose-georgette dress, £470, Preen Line. Polyester scarf (worn as belt), £12, River Island



TOP TIP

Boots will sex up a boyish shirt – ensure there's a flash of skin between the two.



Leather and shearling jacket, £1,241, Claudie Pierlot. Wool jumper, £175, Bimba Y Lola. Wool skirt, £175, Marc Cain. Leather shoes, £90, Aldo. Faux-shearling bag, £32, Asos



Wool-mix jacket, £265, Reiss. Cotton shirt, £215, Sleep Shirt. Silk scarf, £20, Aspal. Leather bag, £199, Radley



TOP TIP

Keep the tone of your sock and shoe the same to mimic a second-skin boot.



Leather boots, £160, Carvela Kurt Geiger



SEE IT

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"These Boho waves
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Wool trousers, £277,
Toga Pulla. Sleeveless
polyester jacket, £70,
Warehouse. Embellished
cotton-mix jumper, £209,
Sandro. Leather sandals,
£160, Whistles. Gold
earrings, £108, Hall.
Leather bag, £199, Radley

HOW TO WEAR Cropped flares

Don't fear the flare.
Style the modern take
on this Seventies staple
with easy tailoring and
ladylike accessories

*Layer a long-line
jacket over
slim-cut trousers
to create an
elongated
silhouette*

*Accentuate the
kick flare of your
trousers with an
ankle-tie sandal*

FIRST
look

Cotton-mix trousers, £38,
River Island. Vinyl coat, £95,
Topshop. Leather shoes, £175,
Whistles. Gold earrings, as before

HOW TO WEAR Cropped flares

*Tailoring doesn't
have to be boring.
Experiment with
clashing colours
and textures*



Photography: Robert Harper. Hair and make-up: Carolyn Gallyer at CLM Hair & Make Up using Yves Saint Laurent and Unite. Manicure: Jessica Thompson using Chanel S 2015 and Chanel Body Excellence Hand Cream. Model: Sienna King at Tess Management. For shopping details, see Address Book.

EDITOR'S FAVOURITES



Cotton-corduroy, £205,
Alexa Chung for AG



Cotton, £35,
Asos



Cotton-mix,
£990, Osman



Cotton, £36,
Topshop



Cashmere,
£100, Warehouse

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LONDON PARIS NEW YORK

me & john

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Me & John & Forever Smooth. Together we can.

*with continuous use



Donna wears:
Vinyl-mix boots,
£1,600, Dior.
Wool sleeveless
jacket, £395,
Nicole Farhi.
Wool jumper,
£250, Moncler.
Both worn
throughout.
Right (top):
Suede boots,
£1,450,
Burberry.
Cotton skirt,
£165, Claudie
Pierlot.
Right (middle):
Velvet boots,
£160, Carvela.
Viscose-georgette
dress, £470,
Preen Line



IT'S ALL ABOUT THE LEGS

This season's game-changing footwear is that of endless boots. Boots so long and fitted they make hosiery redundant. As seen at Dior, McQueen, Versace and Jonathan Saunders, it's a case of all boots, no trousers. Yes, really.



ENDLESS
BOOTS

DONNA'S DETAILS

The new season signals time to have fun with fresh shapes and textures, says Accessories Editor Donna Wallace



Suede boots, £350,
Karen Millen

Suede boots,
£665, Stuart
Weitzman

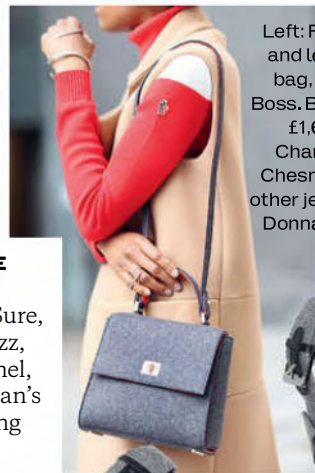


FLANNEL



THE NEW TEXTURE

This season is a touchy-feely one. Sure, there's fluff and fuzz, but the use of flannel, aka the working man's fabric, has us feeling cosy. Wear it on your bags, feet, back - everywhere!



Left: Flannel
and leather
bag, £425,
Boss. Bracelet,
£1,600,
Charlotte
Chesnais. All
other jewellery,
Donna's own

Above:
Flannel and
leather bag,
£850, Boss.
Right: Flannel
bag, £135,
Cos. Skirt,
as before



Above: Flannel bag,
£995, Paul Smith. Left:
Flannel and leather
shoes, £50, Clarks

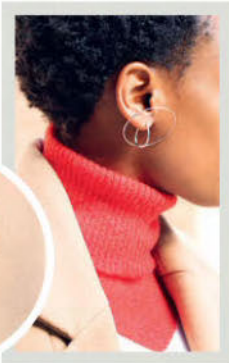


Boiled-wool and
rubber sandals, £390,
Robert Clergerie

CHARLOTTE CHESNAIS

You may not know Charlotte Chesnais' name, but she has been quietly influencing your jewellery choices, working at Balenciaga (alongside Nicolas Ghesquière) and Kenzo, among others. Now she's stepping into the spotlight with her own sculptural pieces. Invest, pronto.

Below: Silver and
vermeil earrings, £270
each. Silver ring, £335.
All Charlotte Chesnais



Left: Silver
earrings, £335.
Below: Gold-
vermeil ring,
£400, and silver
ring, £335. All
Charlotte
Chesnais

BRAND TO
WATCH



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It's back. Beach Blonde™ by John Frieda is infused with natural sea salt, giving you tousled waves with the scent of summer, all year round.

Me & John & Beach Blonde™. Together we can.



Leather bag, £1,515,
Paula Cademartori

KNOWN FOR

BAGS

NOW DESIGNING

SHOES

From left: Suede sandals,
£620, leather boots, £1,240,
and leather sandals, £845.
All Paula Cademartori

PAULA CADEMARTORI

Leather bags, from left: £2,360,
£1,790 and £810, All Eddie Borgo

BAGS

NOW DESIGNING

JEWELLERY

KNOWN FOR

Brass and crystal
earrings, £135, Eddie Borgo

EDDIE BORG

CHANGE DIRECTION

Who says you should stick to what you know?

This season, two of our favourite accessories designers – jewellery supremo **Eddie Borgo** and queen of bags **Paula Cademartori** – are mastering the new. Borgo is translating his love of hardware into a line of precisely engineered bags, while Cademartori's love of colour and pattern is being channelled into her first collection of shoes.

FIRST
look

WEAR IT

LET'S PLAY BALL

French record label turned fashion brand Maison Kitsuné has mined Reebok's baseball heritage and created a seriously preppy capsule collection, which hits stores this month. The all-American line-up includes sneakers, T-shirts and a killer Varsity jacket, and is peppered with the label's signature fox print. Available from Dover Street Market, prices from £12 to £220

ELLE SHOP IT For more of
our summer edits, go to
elleuk.com/fashion

Photography **Anya Holdstock** Styling **Esperanza de la Fuente**

A SURE THING

Shura is an internet star with a famous fanbase and sold-out shows. Meet London's most confident new artist

'Music is so close to fashion,'

says Shura. The 24-year-old singer-songwriter and producer is part of a new wave of dance-centric solo females who have a sound that is as singular as their look. She counts Grimes as a friend and has remixed Jessie Ware – but denies a sisterhood with her peers. 'It goes in waves. A few years ago it was Florence Welch, KT Tunstall and all the others. Then the record companies go: "We've got too many females! Don't sign any more!" It's not like I wake up every day and think: "I'm female!"'

Shura took up guitar at the age of 13 and was recording songs at 16; last year's single *Touch* netted 12 million (and counting) YouTube views, aided by its video of girls kissing. The shimmering ballad recalled Madonna in all her Eighties pomp, while her break-up-centric *Just Once* evokes Cyndi Lauper. She was longlisted on the BBC's king-making Sound Of 2015 poll for her 'contemporary take on classic bedroom R&B'.

Shura was born in Moscow and honed her songwriting on a gap year in the Amazon rainforest, a place that focused her mind on her future career: 'Everything [there] wants to kill you.'

Now the person previously known as Aleksandra Denton is just back from her first US tour. 'I loved it. The audience likes to dance, and they're pleased to see you. In London, people stand around waiting for something to go wrong, then get their phones out and post it on Twitter.'

She admits social media has its benefits: networking with musicians,

and keeping her fans close. 'Twitter is hilarious,' she says. 'I meet fans at gigs and feel like I know them already. When I was 15, I'd have had to send a letter to a PO Box to reach an artist.'

The critics expect big things of this year's debut album, on which Shura says she still has '60%' of the work to do, 'with about two months left to do it'. Not that she's likely to worry about the record company breathing down her neck – she's good at standing her ground. 'They sent in the stylists,' she says. 'They didn't get very far! My style has always been tomboy. It's part of who I am.' *Shura's debut album is due out in late 2015*



Right: Silk shirt, £890, Stella McCartney. Above: Satin jacket, £1,660, Stella McCartney. Cotton T-shirt, £65, James Perse at matches fashion.com. Jeans, Shura's own

[@WEARESHURA](https://twitter.com/weareshura)



GEORGIA

Georgia's drum-heavy *Move Systems* was all over Radio One earlier this year, and we can't wait for her upcoming album (all of which she wrote, performed and produced herself).



FEMME

Solo project of London producer and singer Laura Bettinson, whose bass-heavy pop joins the dots between Sixties girl groups and a more modern M.I.A. sensibility.



LION BABE

Experimental R&B duo from New York: singer-songwriter Jillian Hervey and multi-instrumentalist Lucas Goodman. Pharrell produced recent single *Wonder Woman*.

Interview: Johnny Davis. Hair and make-up: Carrie Jones at Carol Hayes Management, using Nars and Bumble and Bumble. Additional words: Emma Sells. Additional photography: 3 Objectives, Laura Coulson, Misha Taylor, Jeannie Wittmeyer. For shopping details, see Address Book.

FIRST
look

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Kate

DARE TO GO BARE

NEW NUDE COLLECTION
BY KATE MOSS

Kate Moss wears Kate lipstick #43
and Salon Pro #126 Bare Yourself.



RIMMEL

GET THE LONDON LOOK



Warm & fuzzy

No, your eyes aren't deceiving you. These **hairy Gucci mules** are set to be the shoes of the season. Are you bold enough?

Styling **Donna Wallace** Photography **Beate Sonnenberg**

FIRST
look

SHOP IT

See the trends first, direct from the #ELLEFashionCupboard. Go to elleuk.com/fashion

ADD TO
BASKET

Goat-hair and leather
mules, £1,230, Gucci

Who knew that all we'd want to wear this autumn was a pair of shoes that could easily be mistaken for small dogs (or slippers)? Alessandro Michele, apparently. Gucci's new Creative Director won us over with a shoe that's part chihuahua, part Chewbacca. However you style them - with denim or a vintage-print dress - these shoes will be the best in show.

Denim jacket, £600.
Below: Cotton shirt,
£450, and denim jeans,
£490. All Alice Archer
for Browns



Alice Archer (above):
'I can see myself
focusing more on
shape than surface
texture, but not just yet
—there's still so much
I want to explore.'

current individualist mood, which is why, despite the hefty price tags, her label has taken off. Simon Burstein, son of Mrs B, founder of London boutique Browns, first spotted a boot that Alice had embroidered at an exhibition in 2013 and was captivated. So he got in touch and his team of buyers and PRs have been mentoring and supporting her ever since – her studio space is in the garret above the South Molton Street store.

As her opulent inclinations suggest, Archer's heart belongs to occasion wear – she grew up dreaming of designing dresses for the Oscars. Not that her path to fashion was predictable. She moved to London 10 years ago to study sculpture at Central Saint Martins, then Fine Art and Textiles at Goldsmiths. She completed a Textiles MA at the Royal College of Art and, having learnt every possible craft, fell in love with embroidery. Her first job was stitching art works for Tracey Emin and she spent a season in Antwerp at Dries Van Noten, before returning home to begin work on her own label, which launched this year.

Pre-fall sees the introduction of her first denim pieces: jackets, jeans and dresses stitched with white blooms that act as a counterpoint to her polished jackets and shift dresses. Right now she's working on a collection of stitched leather handbags and is hoping to design wedding dresses in the future – and maybe those red-carpet dresses, too. Available from Browns, prices from £350–£3,500

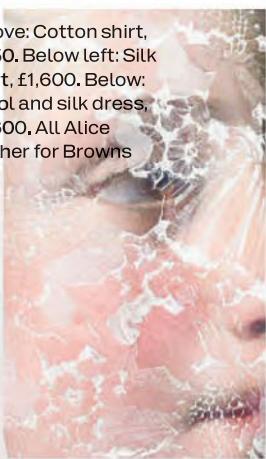
Alice Archer

MEET THE YOUNG DESIGNER WITH AN
OBSESSIVE EYE FOR DETAIL

'I really like creating labour-intensive things,' says Alice Archer, the softly spoken 30-year-old whose knack for intricate texture has made her one of London's most talked about young designers. '[The garments] become more desirable the more work that goes into them and I find it therapeutic to make them – even if it's a hellish amount of effort and it means staying up all night.' To make just one of her beautifully embroidered pieces it takes two days to painstakingly programme each stitch into her computer, and another two for her digital sewing machine to work its magic with an impressive 5,000 metres of thread.

Archer's collections largely riff on 19th century paintings and her design approach is forensic. Her thoughtful, handcrafted approach chimes perfectly with fashion's

Above: Cotton shirt,
£450. Below left: Silk
skirt, £1,600. Below:
Wool and silk dress,
£1,600. All Alice
Archer for Browns



INSPIRED DESIGNS

Alice looks to the
brush strokes of
Henri Fantin-
Latour's
flower paintings
for inspiration



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@EVERYDAYSEXISM

MY LIFE IN BOOKS LAURA BATES

The founder of the Everyday Sexism Project and Baileys Women's Prize for Fiction judge, 28, shares the books that have shaped her life

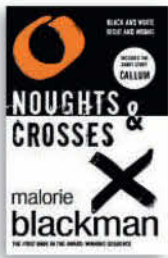
Matilda by Roald Dahl

The idea that you could make something happen by willing it hard enough was so extraordinarily exciting to me as a child that I must have read *Matilda* 10 times before I turned 15. I never managed to make inanimate objects move (despite hours of trying), but I did learn something about not being ashamed of who you are, even when you don't seem to fit in very well.



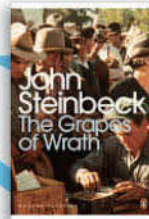
Noughts & Crosses by Malorie Blackman

As a teenager, I devoured every book Blackman wrote but it was this series, with its searing exploration of racial inequality and its gutsy central characters, that I loved most of all. It sparked my sense of the importance of social justice and the horribly inhumane nature of prejudice.



Anne Of Green Gables by L. M. Montgomery

Reading the *Anne* books (alongside classics such as *Little Women* and *Pride And Prejudice*) gave me a powerful sense of the potential for strong women to transcend stifling societal expectations, break barriers and refuse to be defined by conventional clichés.



The Grapes Of Wrath by John Steinbeck

The most beautiful book, with the most perfect ending. Steinbeck was the master of drawing ordinary people with extraordinary dignity, compassion and heart. I think this was the first real grown-up book I ever read, and I've come back to it and discovered new treasures in it, again and again.

Living Dolls: The Return Of Sexism by Natasha Walter

This book marked a real feminist awakening for me - I read it just as I was starting the Everyday Sexism Project and setting out on a journey of discovery about gender inequality. It might make you rage, but in a good, important way!

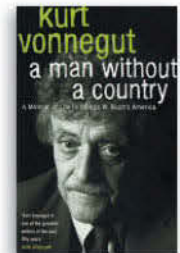


The Waves by Virginia Woolf

At university, I fell head over heels in love with this book and its haunting blurring of the lines between public and private, poetry and prose, individual and community.

A Man Without A Country by Kurt Vonnegut

My introduction to *Slaughterhouse-Five*, aged 14, began an obsession with Vonnegut that saw me tear through his works until I arrived at his last: this witty, silly, self-illustrated collection of shrewd observations on modern life.



The Country Of Ice Cream Star by Sandra Newman

One of the most perfectly crafted young female heroines I have ever read. As somebody just embarking on my career as an author, this book was the most wonderful lesson in how a writer can tear up the rule book and create something completely, stunningly unique.



AND... A HEART OF DARKNESS. A SINISTER MOOD LURKS IN THESE NEW SUMMER READS

1 BURN'T PAPER SKY BY GILLY MACMILLAN (PIATKUS)

When Rachel's son Ben goes missing in this tense thriller, sympathy turns to accusation, adding an extra level of trauma for her to deal with. *Out now*

2 BLACK-EYED SUSANS BY JULIA HEABERLIN (MICHAEL JOSEPH)

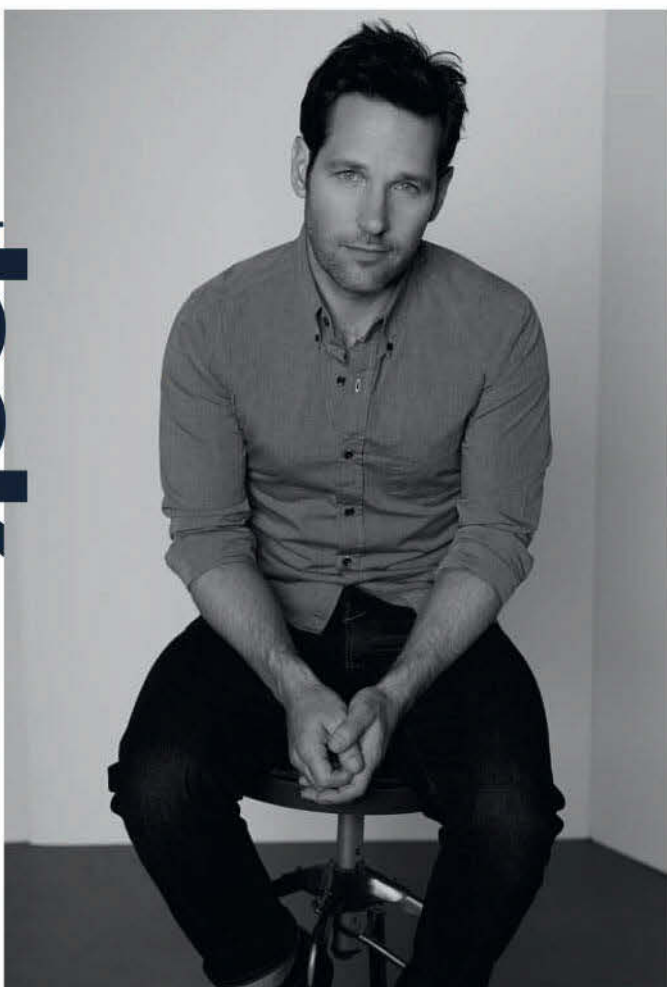
Tessa was the only survivor of a vicious serial killer. Decades later, her daughter is receiving messages that could only come from one person. *Out 13 August*

3 IN A DARK, DARK WOOD BY RUTH WARE (VINTAGE)

Nora hopes that Clare's hen do will give them the chance to reconnect, but things start to go horribly wrong as secrets are uncovered. *Out 30 July*

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BOOK CLUB



PAUL RUDD

From Clueless to This Is 40, it's hard to resist Hollywood's most unassuming funny guy. Admit it, you love Paul Rudd. Resistance is futile

Interview **Georgia Simmonds**

Paul Rudd is the rare sort of person whose laser-sharp wit will make you snort-laugh. An excellent comic actor and a man who roots for the underdog, Rudd, 46, is famous for masterfully realising slightly tortured, yet ultimately loveable misfits on screen (see *Clueless*, *Friends*, *Anchorman*). His latest role is as a superhero ant in *Ant-Man* (the most unlikely of superheroes, naturally). He's doing dangerous for a change, albeit fingernail-size threatening. ELLE telephoned Rudd at his New York home...

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If you were a superhero in real life, who would you want as your sidekick?

The first person who pops into my mind is Keith Richards. He just seems like he would be fun and that he could survive anything.

Ant-Man is a criminal. Have you ever broken the law?

When I was in college, I was standing outside a bar and I had an open beer. I also got in trouble for shooting a water pistol out of a car.

Those are pretty tame crimes. I have also driven over the speed limit.

What do you think is your most attractive feature?

I'd say my wife.

That's nice, but it doesn't really qualify.

Oh boy. Then it would probably be a tie between my 6ft 4in frame and my luxurious long blonde hair.

Your actual facial and head hair is very impressive.

I used to grow all sorts of very weird beards. I had Civil War beards for a while, then Mennonite beards. [And] my hair has been all different lengths - most of the time I don't shave or cut [my hair] between jobs. Usually it's pretty easy to tell when I'm not working.

Because you're very hairy?

Yes. I look like I'm in the band Boston.

It's *Clueless*' 20th anniversary this year, do you consider that to be your breakout role?

Yeah, it was a big deal for sure. When I went for auditions, after *Clueless* came out, I got to meet the directors right away [laughs].

The superhero genre is new for you. Did it feel very different working on a big Marvel production?

I don't differentiate the acting experience, whether

I'm working on *Anchorman* or *Ant-Man*, as much as the viewer might. But there were things that were new, like motion capture and special effects. I also got to the point where health and fitness was the focus of my day - and I enjoyed it! Thankfully, I don't have to go full Jackman. I'm an ant, I shouldn't be too big.

When you were first getting into the business, what kind of actor did you want to be?

My goal was just to be as well rounded an actor as possible. I really liked Daniel Day-Lewis and I thought, 'Oh he's a good guy to try to emulate.'

How would you describe your sense of humour?

I'm a fan of many types of humour, both ends of the spectrum: from the most clever, verbal, esoteric, intellectual humour to just complete low-brow silliness.

Do you laugh a lot?

No. Once we hang up I'm going to slip back into a quiet funk.

You've said you 'live to dance' - is this still true?

Did I say that? I was probably being facetious. But I do think sometimes that it's the only way you can really express yourself. When words are just not going to cut it, you've gotta feel it and let your body move.

What is your favourite word?

Ointment. I can't decide if it's my favourite word or my least favourite word. It's something about the 'oint'. *Ant-Man is in cinemas 17 July*



Paul with Alicia Silverstone in *Clueless*

WHATEVER YOU'RE DOING...



SHOPPING TRIP



WORK READY



DATE NIGHT



DAY TRIP



GIRLS NIGHT IN



GIRLS NIGHT OUT

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MARISSA WEBB

When Banana Republic Creative Director Marissa Webb goes shopping, she commits fully – and she has the wardrobe to prove it

Words **Emily Cronin** Photography **Aaron Stern**



Every time I walk into a store, I come out wearing a new head-to-toe ensemble. I'm known for it,' says Marissa Webb, nodding for emphasis. 'I'm an emotional shopper. I just want to go explore.'

For Webb, the Creative Director of Banana Republic, zeal for exploration is built into the job description. Actually, make that job descriptions, plural: along with fostering Banana Republic's newer, more fashionable identity, she runs an eponymous luxury fashion brand worn by the likes of Anna Kendrick. Her two roles couldn't be more different, except that in both offices, she's the boss.

And Webb, this morning the still point in a New York loft buzzing with stylists, assistants and photographers, is clearly a woman who relishes her place at the centre of it all. She's emphatic, but with complete economy of gesture. In other words, just the sort of person you can envisage driving forward two fashion companies. 'Looking back into the heritage of Banana Republic, it was a brand about



**KURT GEIGER
STILETTOS**

'They're black lace with a gold heel.'



Marissa's top NY shopping destinations: 1. Pas de Deux (pasedeuxny.com): 'A small boutique that's nicely curated.' 2. Intermix (intermixonline.com) and

exploration,' she says. 'So that's how I see it now: A 360-degree lifestyle brand with the excitement of travelling, of being on the move.' Which, you might say, sounds a lot like Marissa herself.

Born in South Korea and adopted along with her three siblings, Webb was raised mostly in Pennsylvania, USA. 'I grew up the dirtiest little tomboy ever,' she says, wearing a silky olive-green blouse belted over second-skin jeans. 'I'd be riding my dirt bike, playing baseball, then going off and reading magazines and sketching in the evening.'

She went to university with plans to study psychology, but transferred into the fashion illustration programme at Manhattan's Fashion Institute of Technology, interning and freelancing for fashion brands to pay her way. She then joined J.Crew - and stayed for over a decade. '[When I started], it was mainly a catalogue-driven company based on classics,' she says. 'And then we just started having more fun.'

Experience at a multinational brand gave Webb the tools she needed to inspire a team and stamp her vision on Banana Republic. When she joined in April 2014, most of the spring/summer 2015 collection was already wrapped, but Webb made immediate changes to the styling. 'The first thing I could impact was taking the current product and showing it from a different point of view,' she says. 'Like mixing a tailored jacket with a tracksuit-bottom-inspired trouser.'

She's plotting the brand's rebirth from its Tribeca HQ, and from her Greenwich Village loft. Enormous, with white-painted brick walls and an elevator that opens directly into the dining room, it's every moviegoer's dream of what a New York apartment should be. It's also a canvas for Webb and her fiancé Guillaume Sivadier, who works in finance, to experiment with interior design. Everything is beautiful and deliberately chosen,



Above: Silver Prada brogues are a staple: 'We all need a cool pair of shoes to run around in.'



VINTAGE JEANS

'I have over 14 pairs of white jeans. It's a little pathetic, I know. And a little crazy.'

[@BANANAREPUBLIC](#)

[@MARISSA.WEBB](#)

from a remarkable chandelier to the ornate, wrought-iron gates from Argentina as bedroom doors.

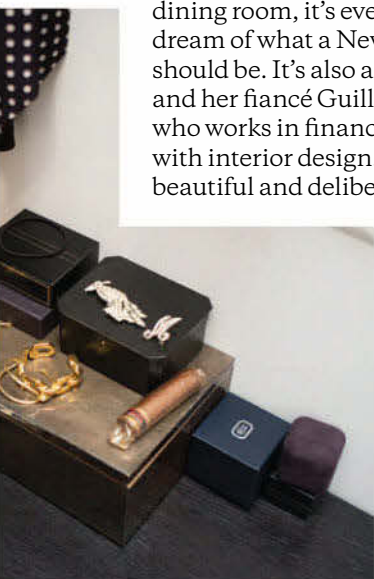
The heart of the flat is Webb's wardrobe. There's a wall of shoes and three tiers of fashion rails, on which hang dozens of blazers, designer dresses, and chambray shirts - probably more than 50, she estimates. 'I never counted. It's better not to count sometimes,' she says.

Webb is all embracing when it comes to brands, and blends menswear with feminine pieces. For Webb, a blazer is never just a blazer - it can also be a top, a dress, a cardigan... 'There are just so many different ways to wear it,' she says, taking a short, trench jacket from a hanger and wrapping it on over her outfit. She appraises her image in the mirror. 'That's better.' And it is. In a way that just may send us all dashing to Banana Republic, hoping to find adventure in the shape of new clothes.



WALL-TO-WALL

'My shoes are all organised by colour.'



3. Bergdorf Goodman (bergdorfgoodman.com): 'They both carry my [eponymous] label.' 4. ABC Carpet & Home (abchome.com): 'I love exploring here.'

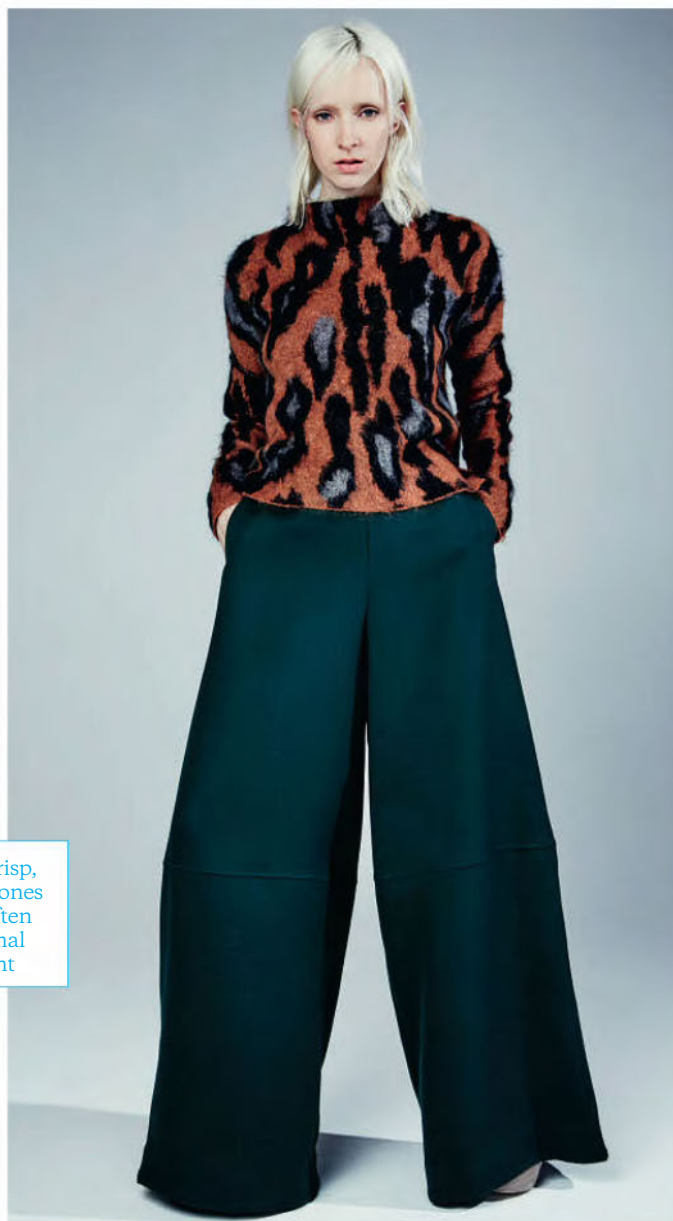


Right: Cotton dress, £42, Oasis. Cotton top (worn underneath), £12.90, Uniqlo. Leather bag, £190, Karen Millen. Model's left wrist: Gold-plated bracelet, £40, Folli Follie. Model's right wrist: Stainless-steel watch (worn throughout), £650, Gucci. Gold bracelet, £4,150, Messika

Fair right: Wool-mix jumper, £249, By Malene Birger. Wool trousers, £79, Cos. Faux-leather shoes (just seen), £500, Stella McCartney



#ELLEFASHIONCUPBOARD



Use crisp, fresh tones to soften animal print



Above left: Wool-mix dungarees, £428, Tibi. Wool-mix jumper, £24.99, H&M Studio. Leather boots, £770, 3.1 Phillip Lim. Gold ring (worn throughout, right hand ring finger), £89.99, H.Samuel. Gold bracelet and gold-plated bracelet, both as before

Far left: Wool jumper, £595, Suno. Viscose-mix skirt, £680, Trager Delaney. Leather shoes, £89, Dune. Gold ring (on little finger), £275, Pandora. Gold-plated ring (on ring finger), £25, Folli Follie

Left: Wool-mix coat, £165, and leather skirt, £145, both & Other Stories. Cotton top, £89, Cos. Cashmere-mix scarf, £215, Coach

ELLE **STYLE IT** See what Team ELLE wear to work at elleuk.com/street-style



Left: Cotton-mix jumper, £280, Trager Delaney. Polyester skirt, £695, Temperley London. Leather and metal bags, £365 each, both Moncler

Right: Silk-crepe shirt, £525, Altuzarra. Cotton top (worn underneath), £12.90, Uniqlo. Nubuck skirt, £754, Joseph. Leather boots, £325, L.K.Bennett. Rose-gold-plated ring (worn throughout), £73, Maria Black. Leather bag, £229, Radley



Leopard print is a neutral, so use it as one



Animal instinct

Yes you can wear **leopard and snake print** to work. Here's how

Left: Cotton coat, £298, J.Crew. Polyester dress, £159, Reiss. Gold bracelet, £179, H.Samuel. Rose-gold-plated rings (from left), £44 and £97, both Maria Black. Printed leather bag, £95, & Other Stories



Above: Wool-mix coat, £1,565, Stella McCartney. Cashmere-mix jumper, £115, Cos. Leather boots, as before

Right: Wool-mix coat, cotton top and rings, all as before. Leather bag, £120, Dune



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**TOUCH OF
SILVER**

WORK

SPY

Daisy Hoppen, 30, founder and director of London fashion and art agency DH-PR, already knows what you'll want to wear next summer. Traversing the fashion and art worlds has turned her into a zeitgeist expert: her 2016 predictions include pearls worn in a contemporary way (think Sophie Bille Brahe-style pearl ear cuffs), and anonymous-looking trainer brands such as Primury. Also, prepare to swoon over 'ugly' pottery and ceramics, flower arranging (thanks, Instagram), French fast food (tapas-style coq au vin and mini crepes) and Frida Kahlo retrospectives.

This instinct for 'what next'

Whether she's scouting for new talent or breaking out her work wardrobe, PR Director Daisy Hoppen has a dexterous eye for detail

Daisy wears: Embroidered merino wool jumper, £310, Shrimps. Zara culottes and shoes, Comme des Garçons socks, and Jewellery (worn throughout), all Daisy's own



DAISY'S STYLE MOODBOARD

Clockwise from above: Simone Rocha's 3D florals; Molly Goddard's offbeat ballgowns; 'Wallpaper* Girl (Dior)' (2015) by Noé Sendas and Jan Lehner

comes from her creative background - her father is gallerist Michael Hoppen, who represents the likes of Guy Bourdin, Ellen von Unwerth and Nobuyoshi Araki. And DH-PR now promotes his gallery (her airy, whitewashed office is in the same building). She also works with directional fashion boutique Dover Street Market; both institutions stimulate her eye for talent and sense of what's cool.

She pairs conceptual pieces by Molly Goddard, Simone Rocha and Comme des Garçons with high-street finds from Zara and Finery London. 'I live in a black Simone Rocha coat I bought three years ago. My expensive pieces are mostly black, so they'll last forever.'

Other go-tos include a silk John Rocha dress that she wears with Comme des Garçons x Dr. Martens brogues by day and heels for events. 'I have an old pair of Zara Mary Janes that everyone

mistakes for Valentino. For denim, I love Wäven. I keep jewellery simple, but fun socks are a real weakness - Tabio is amazing.'

Daisy gets to know the staff at the stores she loves for updates on stock drops, and recommends Hostem in East London for new brands and Felt in West London for jewellery and vintage. 'And avenue32.com has amazing pieces.'

Daisy prepares her workwear meticulously. 'I've got a checklist: what's the weather like? Who am I meeting? Do I have an evening event? Will I be running around? Does anything need dry-cleaning? And, crucially, am I comfortable?'

Despite her nonchalant chic, grooming is priority: 'Shellac manis, blow-dries and facials are very much a part of my life.' For Daisy and DH-PR, the finishing touches are never an afterthought. >

@DAISY_HOPPEN

MONDAY

'Cool flats are key for me as I am always running around.'

WORK
SPY

DAISY LOVES

Reading: 'The Collector by John Fowles.'

Listening to: 'Woman's Hour on Radio 4 and classical music in the office.'



Printed merino-wool jumper, £270, Bella Freud. Leather skirt, £350, Gant. Leather brogues, £210, Grenson

TUESDAY

'My Louis Vuitton bag is a staple; I keep a Comme des Garçons pochette inside with everything I need for events and meetings.'



Denim jacket, £60, Wäven. Merino-wool jumper, £139, John Smedley. Corduroy skirt, £325, Shrimps. Leather trainers, £70, adidas Originals = Pharrell Williams. Louis Vuitton bag, Daisy's own



Faux-fur coat, £635, Shrimps. Wool-mix dress, £225, Laain. Bag, as before



Embroidered merino-wool jumper, £310, Shrimps. Zara culottes, Daisy's own

Comme des Garçons coat and socks, John Rocha dress, and Comme des Garçons x Dr. Martens shoes, all Daisy's own



CV

2013-2015
Founder and
Director, DH-PR

2010-2013
Account Director,
Karla Otto

2008-2010
PR Manager,
Purple PR

2006-2008
PR Manager
Sam Ubhi

EDUCATION
2003-2006
Leeds University,
BA History
1995-2003
Streatham &
Clapham High School

FRIDAY

'Luxury knitwear is an easy, comfortable way to look smart; it's something I'm happy to invest in.'

@DAISYHOPPENPR

THURSDAY

'Sometimes I'll start with the socks when planning an outfit; they can take a formal look in a more interesting direction.'

WEDNESDAY

'I refuse to wear real fur, so I was immediately drawn to Shrimps. A coat this warm is an a/w essential for me.'

BEAUTY REGIME

'Charlotte Tilbury make-up suits my skin best - her Lip Magic Balm, £25, and Magic Cream, £70, are amazing - and I have a facial every two months at Linda Meredith to keep it in top condition. I have weekly blow-dries at Blo to ensure my hair, which is super-long and thick, is in a sleek, manageable state.'



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SOHO, LONDON

ELLE STYLES

JANNINE BARDOUILLE,
26, GLOBAL PR AT
ALLSAINTS

SHOP MY LOOK

Silk shirt, £188, and
leather bag, £178,
both AllSaints.
Acetate sunglasses,
£165, RetroSuper
Future. Jeans and
shoes, Jannine's own >



@MISS_JANNINE

p103



Styling: Charlie Gowans-Eglinton. Main photography: Victoria Adamson. Additional photography: Georgia Devey Smith at Anthea Simms. Map: Russell Bell. For shopping details, see Address Book.

Street Style... Soho Prints, metallics, summer leather. We style it, you buy it
Micro Trend... Military Masculine shapes and army shades command your attention



ELLE STYLES ANTONIA O'BRIEN, 28, TV PRESENTER AND WRITER

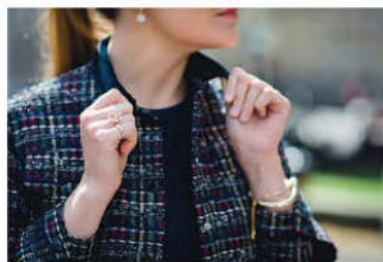
'These boots are sleek and fit like a dream. The great heel height means I can wear them every day'

SHOP MY LOOK

Wool jacket, £468, Maison Kitsuné. Wool-mix top, £220, Jonathan Simkhai. Cotton-mix trousers, £40, Warehouse. Patent-leather boots, £595, Camilla Elphick. Acetate sunglasses, £115, Triwa. Monica Vinader jewellery, all Antonia's own



@ANTONIAOBRIEN



ELLE STYLES KAVITA SODHA, 27, STYLIST AND BLOGGER

@KAVITACOLA



SHOP MY LOOK

Cotton and nylon jumper, £310, Trager Delaney. Leather skirt, £495, Bimba Y Lola. Leather shoes, £210, Grenson. Acetate sunglasses, £210, Eye Respect. Leather bag, £55, Cambridge Satchel Company. Cartier watch, and Fendi, Jordan Askill and Hermès jewellery, all Kavita's own

'My personal style is dressy casual: quality, timeless and understated, with a few on-trend pieces that pop'



ELLE STYLES LIV JORDAN, 27,
PRESS OFFICER AT VIVIENNE WESTWOOD



'The cute print on this ankle-grazing dress is especially fun for summer evenings'

@LIVAJORDAN



SHOP MY LOOK

Polyester dress, £215, and leather bag, £125, both Bimba Y Lola. Acetate sunglasses, £255, Prism. Zara boots and jewellery, all Liv's own

ELLE STYLES VICTORIA COSBY, 30,
EXECUTIVE ASSISTANT AT DAUPHIN



'I love this red A-line skirt. It's flattering and easy to wear, and makes you feel feminine without being too girly.'

@MAIDA_VIC



SHOP MY LOOK

Merino wool jumper, £139, John Smedley. Cotton skirt, £92, Carrier Company. Leather sandals, £300, Tory Burch. Acetate sunglasses, £255, Prism. Leather bag, £79, & Other Stories. Dauphin jewellery, all Victoria's own >





ELLE STYLES LUCINDA LAMMIN, 27, HEAD OF COMMUNICATIONS AT PAPER MACHE TIGER

@LUCINDAISABELLA



'These boots are perfect for making an everyday outfit special. Or for a David Bowie moment'

SHOP MY LOOK

Denim dungarees, £54.95, Gap. Viscose and nylon jumper, £85, Whistles. Leather boots, £625, Camilla Elphick. Acetate sunglasses, £230, Zanzan



MAP IT • DO IT

See full London listings at elleuk.com/travel

SOHO STYLISH

The women of London's media hub aren't afraid to experiment with the new, be it fashion or food

INSIDER'S GUIDE TO SOHO, LONDON

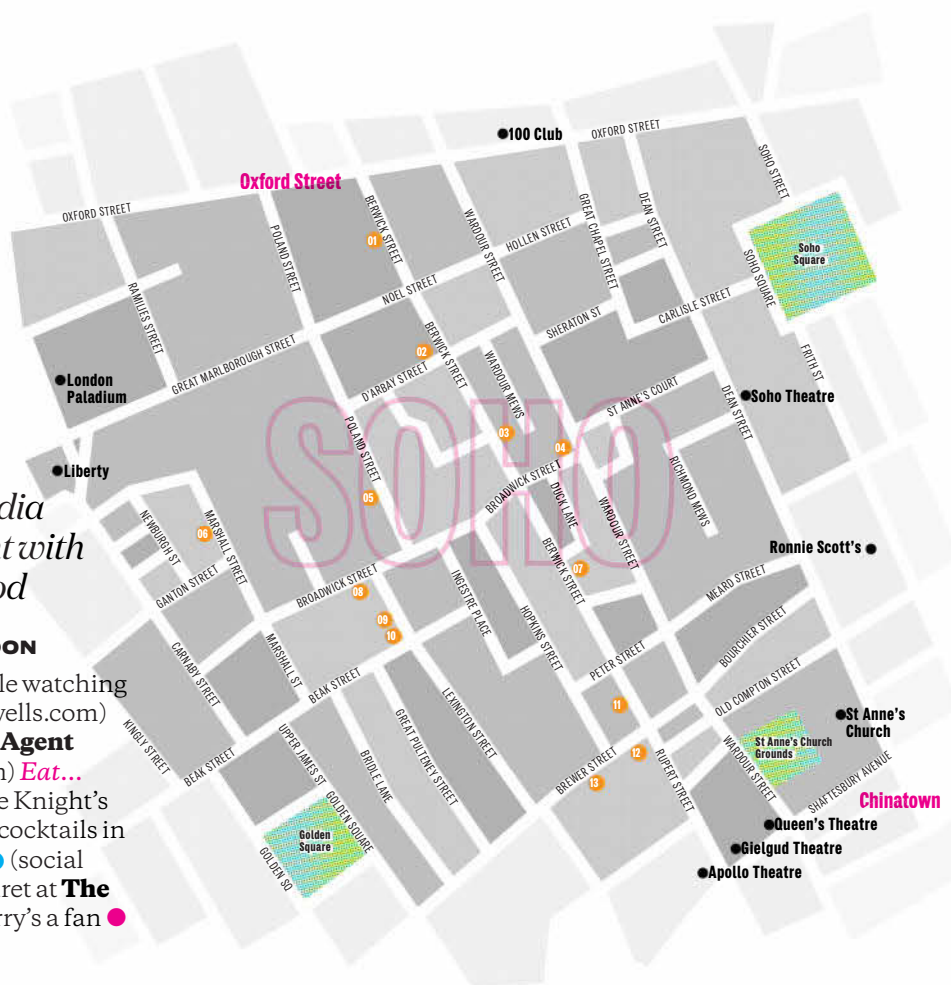
Meet... For amazing coffee, cakes and people watching at **Fernandez & Wells** ⑨ (fernandezandwells.com)

Shop... for jaw-dropping underwear at **Agent Provocateur** ④ (agentprovocateur.com)

Eat... Italian-inspired sharing plates at Florence Knight's

Polpetto ⑦ (polpetto.co.uk) **Drink...** illicit cocktails in a hidden den at **Social Eating House** ⑤ (socialeatinghouse.com)

Watch... nouveau cabaret at **The Box Soho** ⑪ (theboxsoho.com). Prince Harry's a fan ●



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PHILIPS

Military campaign

Masculine shapes in army shades. Khaki rules, OK

STREET STYLE
MICRO TREND



ELLE tip: Look for shorter lengths and feminine shapes for a less masculine approach. Above: Viscose-mix dress, £79, Warehouse



ELLE tip: Mix splashes of colour with khaki staples to make your outfit pop. Above: Cotton shirt, £180, J Brand

ELLE tip: Luxury fabrics elevate simple pieces in military shapes. Above: Leather trousers, £530, Stills



ELLE tip: Add faux fur to lend a polished vibe to utility pieces. Right: Leather-mix bag, £85, Banana Republic



MORE THAN AN 'OTHER'



*Black or white? Growing up, Hollywood actress **Meghan Markle**, 33, felt pressure to pick one half of her background over the other. But she later discovered the **power** in deciding **not to choose**. The star of the hit show *Suits* opens up about finding her voice as a **mixed-race** woman, and creating her own **individual identity***

What are you? A question I get asked every week of my life, often every day. 'Well,' I say, as I begin the verbal dance I know all too well. 'I'm an actress, a writer, the Editor-in-Chief of my lifestyle brand The Tig, a pretty good cook and a firm believer in handwritten notes.' A mouthful, yes, but one that I feel paints a pretty solid picture of who I am. But here's what happens: they smile and nod politely, maybe even chuckle, before getting to their point, 'Right, but what are you? Where are your parents from?' I knew it was coming, I always

 @MEGHANMARKLE

do. While I could say Pennsylvania and Ohio, and continue this proverbial two-step, I instead give them what they're after: 'My dad is Caucasian and my mom is African American. I'm half black and half white.'

To describe something as being black and white means it is clearly defined. Yet when your ethnicity is black and white, the dichotomy is not that clear. In fact, it creates a grey area. Being biracial paints a blurred line that is equal parts staggering and illuminating. When I was asked by ELLE to share my story, I'll be honest, I was scared. It's easy to talk about which make-up I prefer, my favourite scene I've filmed, the rigmarole of 'a day in the life' and how much green juice I consume before a requisite Pilates class. And while I have dipped my toes into this on thetigit.com, sharing small vignettes of my experiences as a biracial woman, today I am choosing to be braver, to go a bit deeper, and to share a much larger picture of that with you.

It was the late Seventies when my parents met, my dad was a lighting director for a soap opera and my mom was a temp at the studio. I like to think he was drawn to her sweet eyes and her Afro, plus their shared love of antiques. Whatever it was, they married and had me. They moved into a house in The Valley in LA, to a neighbourhood that was leafy and affordable. What it was not, however, was diverse. And there was my mom, caramel in complexion with her light-skinned baby in tow, being asked where my mother was since they assumed she was the nanny.

I was too young at the time to know what it was like for my parents, but I can tell you what it was like for me - how they crafted the world around me to make me feel like I wasn't different but special. When I was about seven, I had been fawning over a boxed set of Barbie dolls. It was called The Heart Family and included a mom doll, a dad doll, and two children. This perfect nuclear family was only sold in sets of white dolls or black dolls. I don't remember coveting one over the other, I just wanted one. On Christmas morning, swathed in glitter-flecked wrapping paper, there I found my Heart Family: a black mom doll, a white dad doll, and a child in each colour. My dad had taken the sets apart and customised my family.

Fast-forward to the seventh grade and my parents couldn't protect me as much as they could when I was younger. There was a mandatory census I had to complete in my English class - you had to check one of the boxes to indicate your ethnicity: white, black, Hispanic or Asian. There I was (my curly hair, my freckled face, my pale skin, my mixed race) looking down at these boxes, not wanting to mess up, but not knowing what to do. You could only choose one, but that would be to choose one parent over the other - and one half of myself over the other. My teacher told me to check the box for Caucasian. 'Because

that's how you look, Meghan,' she said. I put down my pen. Not as an act of defiance, but rather a symptom of my confusion. I couldn't bring myself to do that, to picture the pit-in-her-belly sadness my mother would feel if she were to find out. So, I didn't tick a box. I left my identity blank - a question mark, an absolute incomplete - much like how I felt.

When I went home that night, I told my dad what had happened. He said the words that have always stayed with me: 'If that happens again, you draw your own box.'

I never saw my father angry, but in that moment I could see the blotchiness of his skin crawling from pink to red. It made the green of his eyes pop and his brow was weighted at the thought of his daughter being prey to ignorance. Growing up in a homogeneous community in Pennsylvania, the concept of marrying an African-American woman was not on the cards

for my dad. But he saw beyond what was put in front of him in that small-sized (and, perhaps, small-minded) town, and he wanted me to see beyond that census placed in front of me. He wanted me to find my own truth.

And I tried. Navigating closed-mindedness to the tune of a dorm mate I met my first week at university who asked if my parents were still together. 'You said your mom is black and your dad is white, right?' she said. I smiled meekly, waiting for what could possibly come out of her pursed lips next. 'And they're divorced?' I nodded. 'Oh, well that makes sense.' To this day, I still don't fully understand what she meant by that, but I understood the implication. And I drew back: I was scared to open this Pandora's box of discrimination, so I sat stifled, swallowing my voice.

I was home in LA on a college break when my mom was called the 'N' word.

We were leaving a concert and she wasn't pulling out of a parking space quickly enough for another driver. My skin rushed with heat as I looked to my mom. Her eyes welling with hateful tears, I could only breathe out a whisper of words, so hushed they were barely audible: 'It's OK, Mommy.' I was trying to temper the rage-filled air permeating our small silver Volvo. Los Angeles had been plagued with the racially charged Rodney King and Reginald Denny cases just years before, when riots had flooded our streets, filling the sky with ash that flaked down like apocalyptic snow; I shared my mom's heartache, but I wanted us to be safe. We drove home in deafening silence, her chocolate knuckles pale from gripping the wheel so tightly.

It's either ironic or apropos that in this world of not fitting in, and of harbouring my emotions so tightly under my ethnically nondescript (and not so thick) skin, that I would decide to become an actress. There couldn't possibly be a more label-driven industry than acting, seeing as every audition comes with a character breakdown: 'Beautiful, sassy, Latina, 20s'; >

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'African American, urban, pretty, early 30s'; 'Caucasian, blonde, modern girl next door'. Every role has a label; every casting is for something specific. But perhaps it is through this craft that I found my voice.

Being 'ethnically ambiguous', as I was pegged in the industry, meant I could audition for virtually any role. Morphing from Latina when I was dressed in red, to African American when in mustard yellow; my closet filled with fashionable frocks to make me look as racially varied as an Eighties Benetton poster. Sadly, it didn't matter: I wasn't black enough for the black roles and I wasn't white enough for the white ones, leaving me somewhere in the middle as the ethnic chameleon who couldn't book a job.

This is precisely why *Suits* stole my heart. It's the *Goldilocks* of my acting career - where finally I was just right. The series was initially conceived as a dramedy about a NY law firm flanked by two partners, one of whom navigates this glitzy world with his fraudulent degree. Enter Rachel Zane, one of the female leads and the dream girl - beautiful and confident with an encyclopedic knowledge of the law. 'Dream girl' in Hollywood terms had always been that quintessential blonde-haired, blue-eyed beauty - that was the face that launched a thousand ships, not the mixed one. But the show's producers weren't looking for someone mixed, nor someone white or black for that matter. They were simply looking for Rachel. In making a choice like that, the *Suits* producers helped shift the way pop culture defines beauty. The choices made in these rooms trickle into how viewers see the world, whether they're aware of it or not. Some households may never have had a black person in their house as a guest, or someone biracial. Well, now there are a lot of us on your TV and in your home with you. And with *Suits*, specifically, you have Rachel Zane. I couldn't be prouder of that.

At the end of season two, the producers went a step further and cast the role of Rachel's father as a dark-skinned African-American man, played by the brilliant Wendell Pierce. I remember the tweets when that first episode of the Zane family aired, they ran the gamut from: 'Why would they make her dad black? She's not black' to 'Ew, she's black? I used to think she was hot.' The latter was blocked and reported. The reaction was unexpected, but speaks of the undercurrent of racism that is so prevalent, especially within America. On the heels of the racial

unrest in Ferguson and Baltimore, the tensions that have long been percolating under the surface in the US have boiled over in the most deeply saddening way. And as a biracial woman, I

watch in horror as both sides of a culture I define as my own become victims of spin in the media, perpetuating stereotypes and reminding us that the States has perhaps only placed bandages over the problems that have never healed at the root.

I, on the other hand, have healed from the base. While my mixed heritage may have created a grey area surrounding my self-identification, keeping me with a foot on both sides of the fence, I have come to embrace that. To say who I am, to share where I'm from, to voice my pride in being a strong, confident mixed-race woman. That when asked to choose my ethnicity in a questionnaire as in my seventh grade class, or these days to check 'Other', I simply say: 'Sorry, world, this is not *Lost* and I am not one of The Others. I am enough exactly as I am.'

Just as black and white, when mixed, make grey, in many ways that's what it did to my self-identity: it created a murky area of who I was, a haze around how people connected with me. I was grey. And who wants to be this indifferent colour, devoid of depth and stuck in the middle? I certainly didn't. So you make a choice: continue living your life feeling muddled in this abyss of self-misunderstanding, or you find your identity independent of it. You push for colour-blind casting, you draw your own box. You introduce yourself as who you are, not what colour your parents happen to be. You cultivate your life with people who don't lead with ethnic descriptions such as, 'that black guy Tom', but rather friends who say: 'You know? Tom, who works at [blah blah] and dates [fill in the blank] girl.' You create the identity you want for yourself, just as my ancestors did when they were given their freedom. Because in 1865 (which is so shatteringly recent), when slavery was abolished in the United States, former slaves had to choose a name. A surname, to be exact.

Perhaps the closest thing to connecting me to my ever-complex family tree, my longing to know where I come from, and the commonality that links me to my bloodline, is the choice that my great-great-grandfather made to start anew. He chose the last name Wisdom. He drew his own box. ●



'JUST AS BLACK AND WHITE MAKE GREY, IN MANY WAYS THAT'S WHAT IT DID TO MY SELF-IDENTITY: IT CREATED A MURKY AREA OF WHO I WAS, A HAZE AROUND HOW PEOPLE CONNECTED WITH ME'



Meghan with her father, Tom. Above: with her mother, Doria

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MY WIFE,

HER LOVER

a n d

ME

Photography **David Abrahams**

Can a marriage survive an affair? After the revelation comes tears and heartache. But what happens next? One male writer explores what it's like to live through the emotional fallout

Three weeks after my wife told me she was having an affair, I bought new trousers. For a functional adult under normal circumstances, this wouldn't be an event, but I'd never been able to shop for myself – and all kinds of everyday actions had recently taken on layers of meaning. The last time I bought my own trousers had been in an emergency, when I discovered a rip at work. Before the affair, I'd often worn trousers until the lap was spotted with olive oil from eating salad at my desk; I had begun to muffin out of some of them as well. Sometimes, my wife just threw out my trousers and ordered new ones online in black, so they would be harder to ruin.

I needed new trousers because I'd shrunk. As soon as I began to understand that my wife of eight years was imagining a whole new life for herself, I started to lose weight. That first week, I was mostly too confused to think about food. I started smoking, which killed what was left of my appetite. At the same time, I set myself personal records for press-ups, sit-ups and distance running. The obsessive exercise was more a way to stay busy and burn off sorrow and anger than a conscious attempt to get in shape, but I lost 15lb, and my trousers now had plenty of room in the waist. I had abs for the first time since secondary school. My neck was thinner. My whole face looked pleasantly more rugged, maybe from the exercise of crying.

The physical changes were surprising, but the changes in my psychology were harder to explain. I couldn't pay bills, schedule optician or dental appointments or clean my glasses.

One unusual thing about my marriage, which may explain some of its weaknesses as well as the odd blossoming that has taken place since it began to fall apart, is how long my wife and I have known each other. We met and became best friends in the first weeks of university, before I had hair on my chest or knew how to pronounce 'chianti'. She was uptight but had a brutal wit. I was an absent-minded philosophy student who needed a dose of that kind of realism. She fell in love immediately, she says now, although she didn't tell me then. For a long time, I didn't want to spoil our friendship. The sexual tension was comically obvious to everyone. It most-

ly took the form of constant fights, which sometimes ended in sex.

After university, without 'dating' exactly, we just started being together, quietly and with a little apprehension. Last year, we realised that we'd lived through more than half of each other's lives. We also realised that we were both unhappy and didn't know why. For two years, maybe more, I'd spent my mornings failing to write a book proposal, afternoons at my job as an editor surfing the web, nights crashing early or waiting jealously for my wife to come home and whole weekends napping on the couch. She was depressed and anxious, juggling medications and stricken by panic attacks. She was always telling me to do stuff that I never did. We made hasty dinners and found nothing to talk about over them other than what to watch on Netflix. I mostly blamed work, which had become much harder for both of us, for opposite reasons: my career had slammed into a wall just as hers was bouncing up to a more demanding level. I saw our relationship as contaminated by all of our other problems rather than as a problem of its own.

That view changed suddenly a few days before our eighth wedding anniversary, when we met for what I thought was a normal dinner at our local Thai restaurant and she announced that our marriage wasn't working. I remember my racing pulse more than the details of the conversation, but one thing she said left a big impression: we'd lost our 'common project'. What did that mean? It wasn't a term I'd heard applied to marriage, which I imagined as a simple affirmation of love or some kind of journey of collaborative self-discovery, and a sensible way to keep civilisation from collapsing into a big, violent orgy. But her tone was firm, as if she already knew where she wanted the discussion to go. She didn't say 'divorce', but she didn't rule it out when I asked if that was what she meant. I was shaking. I felt cold. Where was this coming from? Was there someone else? She shook her head no, convincingly. I had no clue that she was lying. By the end of the night, she'd reluctantly agreed to couples therapy – as long as I got a personal therapist, too.

Our relationship went from feeling

unique to seeming like a contemporary stereotype. I was the man-child or beta male. She was the successful woman who didn't know what to do with him. Like most stereotypes, this one has a basis in truth but falls short of the whole truth.

Inspired by the novel idea of marriage as a project, I did change, in superficial ways. My lame determination to show her I was trying is epitomised by a text I sent at the time: 'Drinking beer and working on my to-do list.' I ran many errands that had symbolic value, such as walking to a garden centre to buy something she needed for her garden rather than cleaning the house or looking for a new job. I made a special effort for our anniversary, knowing it would be a sort of test, but the best I could do was google a nice place to meet up for a glass of wine. I had no plan after that, but she liked the bar and took charge of the rest of the night, hailing a cab to a cosy Italian restaurant for an early dinner, then leading me to the waterfront to watch the sunset. It made for a beautiful and seemingly intimate date. By then, she later admitted, she'd been sleeping with him a few times a week for a month and a half.

I hadn't noticed much difference in her behaviour. She was 'really snippy for no reason', I wrote in my diary once, 'and nothing I do makes her particularly happy lately.' But the entry goes on: 'I get home, she makes funny jokes, and everything's OK again.' More than awkward moments, I remember pleasant surprises: spontaneous day trips she suggested, to the beach or a gallery; maybe just the gestures a cheater makes as cover or penance, maybe genuine attempts to reconnect. Her best idea was a holiday: She traded in credit card points for two tickets to Costa Rica. It was to be our first real break in two years. Ten days before the flight, and three days before our first appointment with our new therapist, she told me the truth.

She started to cry as the words came out. My gut response was to hug her and say that I knew how hard it must be for her to tell me. 'Why are you being so nice?' she asked. I didn't know. It was a mixture of instinct, love and denial. I assumed at first that the affair was just about sex and that it was over. Given my own shortcomings, I may even have been relieved to have a

less-than-perfect wife. It took me a few minutes to grasp that I may not have a wife at all any more, at which point I curled up in a ball on the couch, moaning in her lap and begging her not to leave, while she stroked my hair with pity and seeming bewilderment. She'd never seen me cry before. I hadn't cried much since I was a teenager, and it felt different than I remembered, with none of that warm relief. It took all the muscles in my face and some in my torso to produce the tears, as if the salt had first tried to scrape its way out in crystalline form directly through my forehead and chin before dissolving under pressure into a poisonously concentrated ooze.

The next day, one of the first things she revealed, what I'd least expected and what would come to matter hugely to me, was that he is more than 20 years older than I am. I asked a lot of questions. Did he make a lot of money? Did she ever have sex with both of us on the same day? She answered mostly without flinching. He made about twice as much as I did last year, which sadly isn't enough to make him rich; and no, OK, yes, once or twice, but she felt really bad about it. I hoped that having to answer such questions would spoil whatever was special about the affair, in the same way that explaining a joke can ruin it. I hoped it would hurt her more to tell me all the sordid details than it would hurt me to hear them. I wanted to shame her.

'He's attractive,' I said, after googling him. She shrugged: 'He's bald.' Of course I was angry but, over the years, I'd lost my fighting skills. What she did was cruel, childish and stupid, I thought. That would be obvious if our genders were reversed – but I was scared that saying so would give her another excuse to leave. Instead, I stupidly tried to reason her out of her feelings. It was unfair, I argued, that she was choosing someone who'd already been through the uncertain parts of life; as if she were cheating not only on me but on time itself.

She told me things that I can't bring myself to write. Some of our most painful arguments (and maybe also our most productive) haven't been about the morality of the affair – from which she did agree to take a hiatus – but about whether I can accept her experience as real, her ▶

'When I'm feeling masochistic enough to ask, she tells me she still wants to be with him'

account as valid, without trying to tell her what she really feels. There's a lot about him that she doesn't want to pick over with me. But the words I heard loudest, because they hurt the most, were mundane. Conversation and sex felt 'natural' and 'easy', she said. Another word she used that I found extremely threatening was 'secure'.

In a heated moment, I took off my wedding ring and told her to keep it until she made up her mind. She left to stay with a friend and figure out what to do. I spent one of those nights smoking and drinking while watching our wedding DVD. We'd been too embarrassed to watch it together. We said that pictures might spoil our memories, but once I began to doubt my own memories the images suddenly mattered a lot. I even smiled at how goofy my suit looked. She kept laughing and making me laugh during the ceremony, like we were sharing inside jokes. She was so very beautiful. The tears came more easily now. They began to feel good, and then they were gone, leaving just traces of salt on my glasses.

I downloaded self-help books and secretly read women's magazines, because there isn't much advice for men about feelings. The pain would fade for a while, then arise again, especially at night or when I was alone. But even at my worst I never felt hopeless, as if my life had lost all value. It had just lost its shape. I felt unmoored, with emotions all over the place and my identity adrift. As strange as it may sound, there were moments in the first weeks of the crisis that felt ecstatic, revelatory.

After our initial few days apart, for example, I asked her to meet me for a picnic in the park. It was my first fully formed date idea in eons and that day it worked. The combination of knowing each other for so long and suddenly doubting everything, having moved on from the factual questions about what she had done to still being curious about the future - all that, plus a lucky alignment of moods made for a conversation that was more honest, sensitive and creative than perhaps any we'd had before. Conversation had been missing from our marriage for so long.

I had a similar epiphany the next night, when for some reason she asked me to one

of her big work parties. We'd gradually stopped going together to such events, knowing that I'd feel left out when she was talking to others yet annoyed when she worried about me, and that my presence would only add to her professional anxiety. This time, however, because I no longer felt like a husband, I didn't feel dragged along. I was invited, and she behaved more like a hostess with a guest than a handler with a monkey. It made me happy, not jealous, to see her work the room, to see how liked and respected she was.

We considered cancelling the holiday but, with trepidation, decided to go. It was darkly magical, bittersweet. I remember climbing a rock, waves crashing all around, to see her waving from her own rock, topless in her sunglasses. There were some long periods of silence in the car, some 'awkward attempted sex (I think)' as I wrote in my diary, and a few big fights, especially near the end - bitter and angry, culminating in threats to separate for good, culminating in sex - but we never felt trapped with each other as we feared we might.

It was hard to give her space; I remember the anger I felt as I watched her hiking through the misty rainforest on our penultimate day, far ahead on the trail in a clear poncho, keeping to herself and looking like a self-involved ghost. We were all alone and surrounded by beauty. Why couldn't she share that experience with me? But I also remember us laughing with glasses of wine as I led her down the side of a mountain, trying to make it to a lookout point before the sunset ended. She took a goofy snapshot of me in the airport on the way home, tanned and bedraggled. 'Look at this guy I picked up at the beach,' she said. I hardly recognised myself.

In the weeks after our vacation, the fun of playing strangers gave way to frustration at having to question the most harmless interactions between us, at not knowing whether it was OK to text her good night or hold her hand. It was excruciating to break those simple habits. As I did, however, I began to feel energised; parts of my brain seemed to wake up. The sadness I felt was different from the grinding, soul-crushing, everyday depression I'd felt before the affair. Change in my own life seemed possible. It was already happening, only partly through intentional effort.

I was also forced to go out. She agreed to keep living with me as long as we spent a lot of time apart. I saw experimental music at an unmarked arts space on my own, and my hatred of hipsters was overcome by the fun of meeting some slightly weird, unusually attractive, passionately curious new people. The whole city felt more vivid and meaningful. So did my personal relationships. Old friends that I'd secretly hated turned out to be caring listeners, full of good advice. Dinner with my parents, without my spousal buffer, was more work initially but ultimately less tedious. I began to write in the library and found it a lot less lonely than my study.

This isn't about how an affair can save a marriage. I don't have my ring back and, when I'm feeling masochistic enough to ask, she tells me bluntly that she still wants to be with him. At best, her friends have convinced her that she might have been moving too fast. As of this writing, her affair remains on pause, still not technically over.

I still don't have a great job - I'm a writer, as she knew I would be when she married me - but I do take care of most of the rest of my own life now. It seems strange to me that it was ever so hard. How had I become so helpless? It couldn't have all been my fault. She must have had a complementary weakness to my own, perhaps a need to divert herself from her own anxious insecurities by taking care of someone 'lesser'. The selfishness of her affair could have been a way to disrupt that habit.

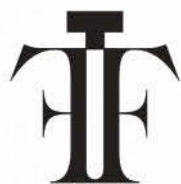
But now, any possible future marriage between us will probably have to begin by ending whatever we have left and starting over on new terms, with distance between us and more courage to fight. Figuring out what we are to each other may become our last common project. We don't even know what we think about monogamy any more, whether it's right for us or for society in general. Recently, we were hanging out with her friends, and one of them was worried about a pair of newlyweds I didn't know, one of whom had cheated on the other. My wife and I exchanged a nervous glance. 'Sometimes something like that can be good for a marriage,' I said.

My wife smiled.

'Or not,' I added, and she laughed. ●

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THE SERIOUS **SIDE OF** FASHION'S FUNNY MAN



This page and
opposite: House
of Holland jacket,
glasses, watch
and jewellery, all
Henry's own

He's the beating heart of London's It scene and fashion's most popular guy.

But there's so much more to Henry Holland than that.

ELLE's Rebecca Lowthorpe meets a man with a plan

HENRY HOLLAND

Portraits **David Newby** Backstage photography **Ambra Vernuccio**



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distance running heroine Paula Radcliffe. The first thing he does, after drinking a gallon of water and collecting his medal, is take a selfie – knackered, sweaty, stringy haired, tongue lolling out – and posts it with the caption: ‘First and last post with no quiff. I did it... I’m fooked. Thank you all for sponsoring!!!’ Popular, crowd-pleasing, creative brand promoter on the one hand, fiercely focused self-believer with near super-human energy on the other. Both scenes say a lot about Henry, not least that you shouldn’t underestimate him.

I meet him in his new studio in Hackney, a vast three-floored space that is concrete proof of his burgeoning success. He is about to add a menswear line, employs 15 full-time members of staff, supplies 100 stockists worldwide, plus his own online shop. His company, which can boast a 20% increase year on year, is rapidly expanding in line with industry perception: it’s time to take fashion’s funny man seriously.

At 32, he says he has never had time to sit back and take stock, and I believe him. He is a doer with plans and goals; procrastination doesn’t enter his head. He has taken every chance encounter, every stroke of luck, and turned them to his advantage. And yet, sitting across from me, with his high-top quiff quivering, in a Comme des Garçons shirt printed with red-lipped mouths that would shout if they could, and the skinniest jeans and trainers, he says with a Northern twang: ‘There are still people who will never consider me as a proper designer.’ ▶

‘**Henry! Hen! Hen-reee!**’ Alexa, Pixie and Daisy pile into Henry Holland backstage at his autumn/winter 2015 show. Excited, breathless, laughing, they jump on him, kiss him, hug him, lift him off his feet. He almost topples over; they almost fall with him. His most ardent long-time acolytes have just been whooping and grinding on a front-row bench to *Uptown Funk*, along with others of their ilk that form the usual House of Holland conveyor belt of celebrity. In front of them, ironically, motionless models stand on an airport-style travelator wearing punchy fuchsia maxi-checks, scarlet satin bomber jackets, black and yellow hazard stripes, rubber stockings and pale pink full-on fuzz resembling that of a poodle after a set and blow-dry. That was in February.

Cut to April: Henry Holland runs the 2015 London Marathon in an awe-inspiring three hours and 29 minutes, within the same 60 minutes as the nation’s long-





Henry backstage at his a/w 2015 show with Alexa Chung, Pixie Geldof and Daisy Lowe

And there you have it, the chink of something, the hairline crack in confidence that is, I suspect, the motivation he thrives off to propel himself along. It is almost 10 years since he started out with a bunch of comedy slogan T-shirts. And, despite turning them into a veritable fashion business, and time served – and, boy, is fashion a tough relentless business to be in, moving at warp speed and constantly weeding out the weak – Henry still feels he has much to prove.

His is not your average fashion story. Indeed, there is nothing average about Henry. He is not a Central Saint Martins alumnus. He didn't even study fashion design; a fact that seems to bother him more than me or anyone else. Aged 19, he arrived in London to attend the London College Of Printing (now the London College Of Communication) and study journalism. He tried to switch to a fashion journalism course but it was too late, so with typical 'screw that, I'm not wasting a year' attitude, he found another way in. He started as an intern on the now-defunct weekly *Sneak*. '[It was] the teen version of *Heat*', he laughs, 'the lowest of the low in the fashion industry. Topshop wouldn't lend samples. Our readers' average age was 12 and three-quarters, with no disposable income, so all the fashion pages had to retail at £30 or less. I bloody loved it, though. Imagine: I had to find 57 coats for under £30! Girls Aloud were booked for the cover, but they wouldn't let him style them. He ran fashion stories such as *Get The Look*, based on the *Big Brother* housemates, and *Make Your Outfit Mum-Proof*. At the same time, he got a gig on *Smash Hits* where he had a column called *Henry Trendy* featuring style tips such as: 'Never wear black and blue together. Like, what are you, a bruise?' And then he went to *Bliss* magazine, a monthly, as Deputy Fashion Editor, where he ran the website and wrote a scathing celebrity blog. He found himself at a loose end on a monthly: where he had been producing 24 pages a week for the weeklies, he was now in charge of 12 pages



a month for *Bliss*, which gave him time to get some celebrity T-shirts printed up: *Love Me Some Lohan* and *Buy This Coleen*. He asked the fashion editor of *Heat* to put them on her page, 'Anything in *Heat* was supposed to sell out in seconds, so I made 150 of each and sat by my phone waiting for my empire to take off.' He sold six. Not that it deterred him.

By 2006, he was living in a flat in Chalk Farm, Camden, with his childhood friend, then model, now actress Agyness Deyn. 'I met Henry when I was 12 years old,' she recalls. Both grew up in Lancashire, attended different schools but met at the local hang-out, a dry ski slope. 'I remember thinking, "Wow, I've never met anyone like you." He was so carefree and hilariously funny, he was like a new creature to me. When Henry moved to London, I missed him so much I followed him. He would sneak me into his halls of residence and we'd top 'n' tail in a single bed eating paté on toast and fall asleep watching *Friends*. Then we lived together for years. Both of us were always skint; we'd feast on peas and gravy and make out like it was a roast dinner. But for Henry, if it was a toss up between a fashion mag and food, the mag would always win.'

Their stories interweave at this point, thanks to a chain of events that pulled them both into the industry spotlight. It was London Fashion Week, September 2006. Just as Agy chopped off and bleached her hair into her to-be-trademark peroxide crop, Henry, who had been concocting 'rhyming slogans' about designers he fancied and printing them on T-shirts, managed to get them on the backs of said designers: 'It was a total fluke, Gareth Pugh didn't have time to change before he took his bow at his show and happened to be wearing my *Get Your Freak On* Giles Deacon T-shirt. Then all the people who were seating the Richard Nicoll show wore *Give Us A Tickle* Richard Nicoll. Then Katie Grand, who was styling Giles Deacon's show, had heard about me through Agy, who had modelled for her, and Giles wore *UHUGareth Pugh* at the end of his show.' More 'filthy' slogan tees followed: *Do Me Daily* Christopher Bailey, *Cause Me Pain* Hedi Slimane and *Flick Yer Bean* For Agyness Deyn. The industry, collective eyebrow raised, asked: 'Who is this Henry Holland?'

Right after Fashion Week, Henry was invited to a party in New York for the Olsen twins – his style heroines at the time. Agy, meanwhile, her modelling career now taking off, was booked for a job there that same week. They attended the party together: Henry in gold-sprayed Vivienne Westwood tiger-print shoes, white skinny jeans, neon green *Come Again* Christopher Kane T-shirt and a black sequined tuxedo jacket; Agy in a



Jeremy Scott jumper dress covered in cartoon characters, and her first designer bag, a Mulberry. Naturally, looking the part, they were spotted by Anna Wintour, who invited them to the Council Of Fashion Designers Of America Awards the following night, where they were introduced to American fashion superstore Barneys' then-buying director Julie Gilhart. 'I went to her office with a carrier bag of T-shirts that I spilled out on the floor and she placed 150 units on 13 different designer slogan tees.' The following day, Agy was modelling for one of fashion photography's finest, Steven Meisel. Henry went to pick her up from the shoot (wearing the same outfit as described above) - and boom - Meisel shot them both for *Italian Vogue*.

Back in London at *Bliss* magazine, Henry used the fashion cupboard as his personal stockroom, unbeknown to his editor. Boxes of his T-shirts were couriered by Addison Lee to Dover Street Market and restocked every three days. He sent Jiffy bags to Barneys and Isetan in New York, and The Pineal Eye in London. 'I said I was sending all the fashion returns by

post to save on costs!' Meanwhile Lulu Kennedy, founder of the young designer start-up fund, Fashion East, was in touch asking him to show a full collection. So on 23 December 2006, he quit *Bliss* and had six weeks to prepare for his first show in February 2007. He persuaded another childhood friend, Jess Fletcher, who had become a model booker at Select, to come and work with him - she is now in charge of sales. 'He had so many dreams and aspirations, I really wanted to help him. When we started there was nobody to tell us what was right or wrong, there were no boundaries, so we learnt everything as we went along,' Jess says. And there was a lot to learn, recalls Henry: pattern cutting, grading, manufacturing, production, running a business. 'It was only when the models lined up for that first show that I realised it was an autumn/winter season! We showed alongside Louise Goldin, and all her models were in head-to-toe knitwear and balaclavas. I was like, "Sh*t, it's winter!" We didn't have seasons on teen magazines.'

Henry Holland grew up in Ramsbottom, Lancashire. His parents divorced when he was three and his dad ▶

'I HAVE NEVER PROFESSED TO BE A DESIGNER, BECAUSE I DIDN'T STUDY FASHION AT COLLEGE, BUT I FEEL LIKE I HAVE BROKEN THROUGH AS A BUSINESSMAN'



In his element: Henry behind the scenes at his autumn/winter 2015 catwalk show



**'IF SOMEONE SAYS I CAN'T DO IT THEN I WILL
JUST KEEP BASHING AWAY UNTIL I CAN'**

remarried Claire, his nanny. His mum, Stephanie, married her long-time partner, David, when Henry was 17, although he had no idea until she told him two years later. He has an elder sister Fleur, managing director of a recruitment company, and two half-siblings: Alice, a fashion buyer student, and Tom, a marketing student. He also has an elder stepsister, Laura, who is a legal clerk. 'We're all incredibly close. I have four really close parents. So it was the best possible outcome for all of us children because we have two mother figures in our lives - there was never a new person coming into the equation, it was just that one lived in a different house. It was a blessing that it happened that way round.' He says his dad, a solicitor, who just finished the contracts on both Henry's new home and studio, 'is an amazing guy. He would never have done something intentionally to hurt anyone, he just fell in love with someone else. He's very central to our whole crazy family.' And of his mum, who runs a training company with his stepdad and also manages a chateau in France, hosting weddings and birthday parties, he proudly accepts: 'She's a whirling dervish. At my shows she manages to introduce herself to approximately 300 people. I get, "the show was great, your mum is hilarious", all the time.' It's plain to see

where Henry gets his positivity. His mum wrote an audio book on it: *Loving Positively* by Stephanie Holland. 'She believes in cosmic ordering,' says Henry, deadpan, 'which is actually hard to take when you're 13 and your mum says, "Think positively, darling!" But you see the merits of it when you get older.'

Henry was mischievous at school, bullied by pupils and scolded by teachers for, as far as he was concerned, 'being too creative'. He was eventually suspended from his all-boys boarding school, aged 12, for bookmarking his teacher's register with a condom. He then went to a small, local senior school where he became 'a big fish in a little pond' and continued to be creative with his haircuts ('bleached curtains') and have fun with Jess and Agy in the local club, nicknamed Stickies ('because of the floor'), meanwhile racking up massive bills on his mother's credit card buying clothes from the Next Directory. 'I loved fashion and I loved shopping, dressing up and going out - that whole process of buying clothes, I still love.' At college in Bury, he completed his A-levels. And from there, to London with a single ambition, to work in the media - at that point, a career in fashion hadn't entered his head. 'All my parents cared about was that I had drive and focus, and that I was



Photography: Ambra Vernuccio

ambitious, which I always was, but they left it up to me as to what I wanted to do. My parents would have been just as supportive had I wanted to be a bin man, so long as I was a good one.' He didn't 'come out' officially until he was at university. 'Friends would introduce me to boys, and I was like, "how did you know?" And they were like, "Please". I didn't tell my mum because I knew she would be so excited about it she would do something mortifying like throw me a party with a penis-shaped cake.' Henry lives with his boyfriend of five years, David Hodgson, also in the fashion business - he works with Stuart Vevers as an accessories designer at Coach.

Changing perception has been the hardest thing. When House of Holland went from selling £50 T-shirts to a full collection that also included heritage wool coats for £1,000 that didn't involve a 'nudge, nudge, wink, wink #lol image', it was tough. 'But it was motivating,' he says, 'And if someone says I can't do it then I will just keep bashing away until I can.' It worked. He is passionate that his teenage fan base are able to buy into the T-shirts and also the licensed product, such as clever collaborations with Pretty Polly hosiery or Elegant Touch nails, while twenty- and thirtysomethings 'with a playful attitude and a strong sense of individuality'

buy the ready to wear. Talking to fashion buyers, they love its humour, broad appeal and its still-accessible price points. 'It has a true point of difference, a voice and identity,' enthuses Ben Matthews, buying manager at Net-a-Porter. 'One minute it comprises cute bell skirts that someone with a more refined sense of style opts for, the next it features a bold jacket emblazoned with *Giddy Up* on the back. There is so much love for this brand and, on an emotional level, people love Henry and want to support him. The fact he delivers a knockout collection every season is a bonus.'

The other challenge to override, believe it or not, is the very thing that has done wonders for his brand: being friends with all those, for want of a better word, It girls. The fashion industry is particularly sceptical of such liaisons. 'I'm not complaining, but it's true that it further enforced their opinions that I was just some fame-hungry party boy who wasn't actually working. That changing of perception is still something that we will never do with some people.' For the record, they

@HENRYHOLLAND

are genuine long-time friendships, since before any of them became 'famous': he met Alexa when she was a model, assisting her then-boyfriend David Titlow, who photographed covers for *Smash Hits*. And he's known Pixie since they appeared together on the tween show *It's A Girl Thing*, in which Henry was the resident fashion expert. 'Actually I met him when I was 14: we were decorating an Ugg boot, which I still have,' remarks Pixie, adding, 'What makes House of Holland special for me is how authentic it is - to his personality and his life and his world. It's real, and relatable. Henry's very smart, a brilliant designer and businessman. He knows who he's selling to, those women and what they want and how he wants them to feel when they wear his clothes.'

So why, I wonder, does he still find it hard to call himself a designer? 'I do have trouble saying that word. I do struggle with it,' he says. 'I have never professed to be a designer, because I didn't study fashion at college, but I feel like I have broken through as a businessman. I have managed to do that; that's something they can't take away. That's not a matter of opinion - that is fact. We wouldn't have been around this long or sell all over the world or grow year on year if that wasn't the case.'

Designer or not, who cares?

Henry is indisputably one of life's go-getters who approaches everything with can-do zeal. He is someone who speaks to the Tunepics generation (a photo and music app he told me to download) and creates brilliant collections for them to wear. After years on teen mags and because, as he states, 'I'm a teenager', he is intimately knowledgeable about his customer - and has huge respect for her - and isn't there glory in that? How refreshing to meet a designer who cares that teenage girls can buy his crazy under-£10 stick-on nails. He is irreverent and humble with it - so rare in fashion - and with his huge social footprint, has the ability to gather and influence communities. Just imagine the markets waiting for House of Holland. Perhaps the hat that Henry recently Instagrammed says it best: 'Hi. I don't care. Thanks.' Except that he does. Thank goodness. ●



This page and previous: Backstage at House of Holland autumn/winter 2015



SEE IT

To read Rebecca Lowthorpe's show reviews, visit elleuk.com/catwalk

SOLITUDE IS



When *ELLE* columnist Ruby Tandoh, 22, left her flatmates behind to move into her own studio in London, she discovered that living alone comes with an unexpected set of challenges, and surprising rewards

BLISS

 @RUBYTANDOH

When you live by yourself, the first voice you stop hearing is your own. Sometimes I'll go a day or more without saying a word, and I have to stretch out my mouth, press my lips together and hum low in my throat just to remind myself that I still can. Eventually I'll be caught off guard and the words will catch in me before I can force them out: I croak a 'thank you' at a checkout, find my voice shrill as I accept a parcel at my front door. I never lose my voice for good, but somehow the voice that returns is always higher, fainter, less certain than I remember.

Last year, I decided I wanted a space of my own. After one of the most stressful and transformative years of my life living in a

London flatshare with three friends, I'd found myself gasping for air. So much had happened – work, relationships, drama – and I'd had so little time to take stock. I'd begun to grow intolerant of the friends I loved, begrudging of each shared second in our flat. When a new job writing a recipe column for a newspaper gave me a chance to get out and be alone, I leapt at it.

I've dreamed of living alone for as long as I can remember. The thought of planning weddings and naming prospective babies was always laughable to many of my friends, yet we all revelled in fantasies of our own apartments – always lavishly furnished, expansive and expensive. We'd spend hours on *The Sims* perfecting every inch of our dream homes, while our vir-

tual boyfriends starved and perished in the corner. We never foresaw the real-life costs, though: the loneliness or the fact that scented candles can't make you happy if your landlord won't fix the hole in the bathroom wall. Coming of age is about emancipation from dependency of family and friends, but that independence is a double-edged sword.

I moved into my boxy North London studio flat last autumn, and started my experiment in solo living. The first weeks were spun into a frenzy of buying, organising and cleaning. I carefully stocked up on bleach and dusters, and those other boring things that you can never imagine buying until responsibility drives you forward. I divided the tiny space into sec-

Photography: Emma Tempest

READ IT

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tions, I alphabetised my books, and spent two weeks with a saw, some wood and a 99p pack of nails trying to make a bench for my living space. The excitement of having made my great escape ran through me, my usual lethargy dissolved and a restless energy took root. Yet the more I did, the more I had to do. My home felt empty; my hard-fought 'independence' taunted me. My thumbs grew swollen, black and blue, after too many hammer hits.

I dragged out this enforced busyness for as long as I could, but once every gap in the kitchen counter had been neatly filled with sealant and each book and DVD and trinket was in place, a calm settled. Sometimes I was lonely in the hushed evening hours or as I slid into the cold sheets of my bed at night. But more often I was struck just by the banality of it. The boredom was like a dull blow: sitting alone at the table with cereal and coffee, coming home to an empty house and cooking a meal for one, eaten glumly *al desko*. During these months, I let that splitting boredom drive me to deeper extremes of laziness until I could barely lift my head from the pillow each morning. Because my journey to work involved nothing more than dragging myself from my bed to the kitchen counter, I couldn't even rely on routine to rouse me. I wrote, cooked, ate and slept all within the same few square feet; my motivation diminished to the confines of the walls that hemmed me in.

Over time, though, I slowly found my feet. One weekend morning, I woke to see a constellation of countless tiny spiders dotting my bedroom ceiling, some hanging on invisible threads, blithely waving their legs just centimetres from my nose. The spider babies and I sat in stalemate for a while as the sun inched up my bedroom walls until – warmed, rested, galvanised – I rolled from bed and diligently killed each and every one, leaving specks of blood all over my bright white ceiling. I laid back in bed and slept until four, confident that my domain was again my own.

Other times, I find solace in my favourite TV series and familiar faces. I watched all six seasons of *Gilmore Girls* within the space of a couple of months and wept the day it was over. I've grown used to the comfortable weight of the laptop on my thighs, purring like a cat on my lap. I now have my routines, my well-trodden paths

from bed to fridge to bath, and a sad, perfunctory diet of the sort of meal you heat in a microwave until the beige-brown contents sputter and the plastic turns putty soft. (When your job is to cook, every extra minute spent in the kitchen feels like after-school detention.) Because there's no one here to distract me from sadness, happiness or boredom, I've learnt to relax into myself and weather my own moods. I'm growing to like the self that I find in those empty moments when the closing credits fade out on the TV or the washing machine lulls momentarily in its cycle. I'm coming to terms with myself as I am; the self that I'm slowly discovering is a person far more resilient, more confident than I could've imagined.

I have friends, too, who've become stronger in their own company. In our North London flatshare, Åsa always took up so little space. When the rest of us stamped and blustered, she'd tuck in her elbows and slip out of sight. Her mess never spilled down the stairs from her room or sprawled out across the dining table. Now, though, she lives alone, and when I visit her in this new flat, I'm sure she's grown. She sits with her legs slumped as they fall, not wrapped around each other like strangling vines as they used to be. She steps more heavily as she paces out the length of the place. She has so much space now that she can dance through the house with her arms outstretched and not touch a thing, though there are so many things and each thing has its right place, just so. I've never seen her so certain.

One evening, visiting Åsa, we sit together to watch a TV series, our dinner on our laps. Both of us, now unused to feeling the tiny shifts and shuffles of another at the other end of the sofa, sit slightly oddly. I sense that perhaps I am on her favourite bit of the chair, and that her tiny twitches are ones of frustration. At one point, Åsa thinks she hears a noise in the kitchen and slinks through, listening intently on tiptoes. I've grown used to this paranoia in my own flat, too; locking and unlocking and relocking the doors each night, sleeping with the radio on to

'I'M GROWING TO LIKE THE SELF I FIND IN THOSE EMPTY MOMENTS WHEN THE CLOSING CREDITS FADE OUT ON THE TV OR THE WASHING MACHINE LULLS IN ITS CYCLE'

hush out the sound of a mouse family nesting under the kitchen cupboards.

I wonder whether my fear comes from my mother, who will sometimes check that the hob is off five times before stepping out of the door. Perhaps my dad, nervous of answering to an unknown number on the phone, passed it on to me. It can't have come from my grandmother, though, who at 75 is living alone with far more vibrancy, bravery and drive than I could ever muster. Her home is pristine; she is good to herself with a full larder, a phone that rings each day, long walks by the sea. Her door is open to me whenever I choose to visit, which is not often enough. When I do see her, I take courage from the example she sets: she tells me about the best way to drill shelves into a wall, she shows me how to get stains out of carpet pile. She excels. The portrait of my granddad, the love of her life, who died long before I was born, hangs on the wall above her television with a pencil-smudge twinkle in his eye. She won't ever live with a man again, she tells me, because she has, and has had, all the love she needs.

Seeing my grandmother live so powerfully alone, and witnessing Åsa emerge from solitude more confident, more perfect than ever, helps me to make the most of my own situation. I try to relax into those moments of silence now, reading a book or looking idly out of the window as the light changes. Until you live alone, you can't imagine just how long a summer afternoon can be, how languorously you can stretch out with it in contentment. I try to not get swept up in the punishing tedium of the everyday in the name of keeping busy. I let my boredom take hold, I find myself reflected more truly in that numbness. I know myself, and like myself, better than ever.

It's strange though that the things you most need turn into air the moment they're yours. When I first started living alone, I craved solitude. But the longer I'm alone, the more I relish the moment when the doorbell rings and I can look up from the pans on the hob, crash down the stairs and see the silhouette of a friend through the glass. The happier I am in my own company, the prouder I am to set not one, but two plates on the table. The best thing about making your home your kingdom is having the power to invite others in.

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Photography: 3 Objectives, ac-cooper.com, Jamie Bevan, Jason Lloyd-Evans, Anthea Simms, Aaron Tilley.



SEE IT

Follow Emma on
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#GIRLINTERRUPTER

There's always one that got away, says **Emma Forrest**. But what if that person is you?

A text in the middle of the night. Another at 2am. She's on the other side of the world, in a different time zone. Sometimes my husband will reply to his ex, sometimes he'll forget to. She's called a fair amount. Says she's having a hard time with her boyfriend. I have a friend, J, with experience of this girl - J also happens to be an ex-girlfriend of my husband. (When we got serious, J came to introduce herself and we became close. A lot of the exes reached out to me, amazed that he'd settled down.) Only this girl stayed away. But not from him.

Mystery Caller is an actress, and she hopes to see him next time she comes to LA. In a master stroke of defusing, he tells me there is no point her trying to crack America because she isn't beautiful. Well. Neither am I. Doesn't mean you're not sexy. Doesn't mean you don't have something.

'She has something,' confirms J.

In her late-night need to reach through the phone towards the past, this girl, with her something, keeps nudging his sleeping wife and baby. The past and present rub against each other like shifting tectonic plates and I wake to the ping of the phone, half waiting for an explosion. I'm p*ssed off at her. And I also relate.

I have, in recent years, become the one that got away for someone I idolised in my teens, who had no interest in me then, despite my frequent overtures. I don't understand how he recalibrated it in his mind. It doesn't offend me - it's sort of charming - but mainly it makes me wonder where and how I've done that myself.

Famously, Peter Sellers left his wife and children for Sophia Loren, who he'd fallen in love with on the set of *The Millionairess*. The only problem was nothing had ever happened between them, nor had it even been suggested, nor was the happily married Sophia remotely interested in him. The rare times you both feel the same way, the instance where you're each other's one that got

away, now that's a magic potion, a balm for the bad times, that fantasy movie in your head of what you might have chosen and maybe still could.

My one time it was reciprocated, he'd been a friend for a very long time - in fact, over the course of a decade, we usually met up when I was in romantic strife. He was permanently unavailable, in a very long-term relationship from high school. I've been that girl who reaches out at night. I've been worse than that girl, because I acted on it.

For a decade, we made each other laugh. We had all the same cultural reference points and touchstones. In hindsight, we always hugged for too long, though there was nothing more... And yet whenever we met, it was in secret. The night we made it past watching 1970s *Saturday Night Live* clips and into the bedroom, I had already met my husband. Just - and he had girls to get off the deck. This was my last hurrah and I could say my last alternate choice. Except it wasn't, because this guy wasn't available and though he talked about what it might have been like if we'd gotten to date, he didn't talk about leaving.

I think about him, of course, when my husband and I are going through stormy times. My mind fixates on secretly holding hands with him under the table at the restaurant before we went to his room. How can that not be hot? But the challenge - and beauty - in adult life, is when you can hold hands in public. It's natural to think of him when things go wrong, as I'm sure my

husband thinks of Mystery Caller, and I know she thinks of him. The One That Got Away is a vital emotional safety net, the Emergency Exit sign you hope never to use, that makes this plane feel safe.

I recently watched the video of Sia performing at The Grammys, where Kristen Wiig is holding and hugging and dancing with and fighting and comforting her smaller self, played by Maddie Ziegler. It made me lose my guts crying. You don't expect great art from an awards show but that's what it was. The late-night calls, the memory of hands under the table: it's not just the conjuring of The One That Got Away, it's about The You That Got Away, too.

'The One That Got Away is a vital emotional safety net, the Emergency Exit sign you hope never to use'

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Then the **new softness** of super-long and lean tailoring.

FASHION

Photography Kai Z Feng

Fashion Anne-Marie Curtis

STARRING LILY DONALDSON

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Céline

Cashmere top, price on request, red leather skirt, £4,900, black silk skirt, £600, and leather trainers, price on request, all Céline

Miu Miu

Plastic coat, £1,745,
and leather shoes, £525,
both Miu Miu. Cotton top
(just seen), £129, Falke





Jil Sander

Cashmere coat, £6,150,
and wool-mix trousers,
£870, both Jil Sander.
Patent-leather shoes,
£825, Nicholas Kirkwood.
Acetate sunglasses,
£195, Andy Wolf

Christopher Kane

Lurex top, £550, polyester skirt, £495, and leather bag, £670, all Christopher Kane





Salvatore Ferragamo

Wool-mix top, £780, and
matching skirt, £875, both
Salvatore Ferragamo.
Acetate sunglasses,
£290, Lotho



Fendi

Wool top, £850,
cashmere top
(worn underneath),
£1,300, and wool trousers,
£850, all Fendi. Leather
trainers, as before.
Custom felt hat, price on
request, Lizzie McQuade



Dior

Cashmere coat, £5,400,
cotton shirt, £750, and
wool skirt, £650, all Dior



Louis Vuitton

Silk coat, £3,140, wool top,
£710, and leather shoes,
£860, all Louis Vuitton

Michael Kors COLLECTION

Navy wool jumper, £485,
navy wool skirt, £1,005,
and brown leather belt,
£260, all Michael Kors
Collection. Black wool and
felt hat, £249, Eugenia Kim





Calvin Klein COLLECTION

White leather jacket,
£3,420, and matching
leather skirt (with belt),
£2,770, both Calvin Klein
Collection. Navy wool-mix
hat, £370, Maison Michel



Donna Karan
NEW YORK

Black wool dress,
£2,305, Donna Karan
New York. Black leather
boots, £995, Chloé

Kai Z Feng

Lanvin

Black velvet cape, £3,270, black velvet skirt, £1,650, and black felt hat, £570, all Lanvin. Black polyester-mix body (worn throughout), £99, Falke





Ralph Lauren COLLECTION

Black wool jacket, £2,150,
black wool waistcoat,
£950, white silk shirt,
£1,450, and black wool
trousers, £890, all Ralph
Lauren Collection.
Black velvet boots, £575,
Stella McCartney



Stella McCartney

White wool top, £550, white wool trousers, £750, and black velvet boots, £575, all Stella McCartney. Taupe felt hat, £1,950, Ralph Lauren Collection



Giorgio Armani

Grey wool top, £875,
and grey wool trousers,
£1,180, both Giorgio
Armani. Navy wool and felt
hat, as before



Boss

Black and white wool-mix coat, and black wool skirt, both price on application, both Boss



Chloé

Brown and cream wool
coat, £3,475, Chloé.
Navy wool and felt hat,
£249, Eugenia Kim



Balenciaga

Black and red wool coat, £3,350, black and red silk-mix trousers, £1,415, and black and white leather bag, £1,825, all Balenciaga





Emporio Armani

Black wool jumper, £345,
white cotton shirt, £235, and
black wool trousers, £315,
all Emporio Armani

Kai Z Feng

Givenchy

BY RICCARDO TISCI

Silk-chiffon top, £5,500,
and matching skirt,
£5,200, both Givenchy
by Riccardo Tisci





Erdem

Wool and silk dress,
£4,480, Erdem. Leather
boots, £1,295, Jimmy Choo



Bottega Veneta

Wool jacket, silk-crepe shirt and wool trousers, all price on request, all Bottega Veneta. Leather shoes, £650, Gucci

Burberry

Suede coat, £6,000,
and cotton dress, £3,495,
both Burberry. Leather
boots, as before





Valentino

Silk dress, £5,135, and
patent-leather boots,
£1,110, both Valentino



Alexander McQueen

Silk dress, £2,995,
Alexander McQueen





Saint Laurent
BY HEDI SLIMANE

Wool jacket, £1,520,
mohair jumper, £585,
lace and leather skirt,
£2,535, and satin skirt
(worn underneath),
£1,265, all Saint Laurent
by Hedi Slimane

Chanel

Wool-tweed jacket,
£5,370, cashmere jumper,
£840, and cashmere
skirt, £2,150, all Chanel





Dolce & Gabbana

Cashmere jumper,
and wool-mix skirt, both
price on request, both
Dolce & Gabbana

Gucci

Wool-mix jacket, £1,650, satin shirt, £650, wool-mix trousers, £805, and leather shoes, £650, all Gucci.

For shopping details, see Address Book. Hair: Soichi Inagaki at Saint Luke using Kiehl's. Make-up: Naoko Scintu at Saint Luke using Chanel S 2015 and Chanel Body Excellence.

Manicure: Emma Welsh at August Management using Leighton Denny.

Model: Lily Donaldson at IMG London. With thanks to: Spring Studios, Shoot Factory, JJ Locations and Mill Stream Cottage





Lily Donaldson is not your average supermodel. In an age when some runway stars have millions of followers on social media, introvert Lily – the supermodel, the Burberry woman, the Victoria's Secret Angel – has managed to become one of the fashion world's most recognisable faces without giving any of herself away. Leisa Millar gets to know her

Photography Kai Z Feng Fashion Anne-Marie Curtis

Lily Donaldson is insisting on carrying my glass of water for me. I've imagined a hundred times how a late Sunday afternoon date with one of the most elusive supermodels on the international stage might play out. Funnily enough, this scenario - her carrying my drink while I juggle my bags, notebook and myriad pieces of recording equipment - never featured. I had never imagined that Lily would feel bad and want to make amends within the first five minutes. But the Green Bar at the Hotel Café Royal, London, where we have met, is too quiet and she is too self-conscious to speak openly in front of the placid table of three Eastern Europeans and a solitary woman reading the paper in the corner. So she has asked, awfully apologetically, if I wouldn't mind if we moved somewhere else. Not, I hasten to add, because she's afraid of being recognised; rather, she's afraid they're going to hear what she's saying and think, 'Who the hell does that girl think she is?' We relocate to the roomier restaurant next door. It's a less imposing kind of quiet and, resettled, we try again. Take two.

Lily Monica Donaldson is a rare proposition in today's landscape: a model for whom zaniness and outspokenness cannot be plotted on a graph in direct proportion to achievement. Lily is a model introvert. A proper Londoner - she was born in Hackney, raised in Kentish Town and schooled at the prestigious Camden School For Girls - at 28, she's notched up over 10 years in the industry and is as recognisable a British export as Cara Delevingne or Jourdan Dunn. She has walked the catwalk for everyone from Tom Ford and Balmain to Victoria's Secret. But she's an editorial, rather than a catwalk girl: models.com puts her currently at 58 magazine covers and 100 editorials, versus 34 shows. She also features on two of its most prestigious lists - Top 50 Models and Top High Earners - and was one of the models who took part in the Closing Ceremony of the 2012 Olympics. She's notched up 56 campaigns: you'll know her piercing blue eyes and delicately assembled features from Burberry. But, unlike Cara or Jourdan, you might not know her name or, indeed, who she's dating, what pets she has and what she ate for lunch yesterday.

Interviews with Lily are rare. I know this because I spent the week before we met reading everything I could find, and there wasn't much. I learn that she has a sister (it transpires that she has three younger half-siblings, too), and that Fleetwood Mac legend Mick Fleetwood is her great-uncle. I learn that she relocated to New York when she was 18. But a sense of who she is? It's fleeting. 'When I was younger, I was really shy and I found interviews terrifying,' she admits.

SHE CAN WALK THE VICTORIA'S SECRET CATWALK IN A BRA AND KNICKERS IN FRONT OF MILLIONS OF PEOPLE AROUND THE GLOBE, YET GET 'CAMERA SHY' HAVING A CONVERSATION

'Now, I find it fine, and think it's kind of nice to do. Sometimes.' She's wearing Converse, grey skinny jeans and a blue jumper that she periodically pulls up over her mouth once

she's finished speaking. She has a long gold chain around her neck that she keeps popping into her mouth. She will not sit still. The interview process seems physically painful for her.

There's a dangerous misconception these days that introverted people can't be great; that if you're not shouting, then you've got nothing to say. That introverted people are somehow paralysed by insecurity and nerves. That they are one-dimensional, boring even. It's simply not true. Lily and all she has achieved is testament to that. She says things that I relate to so easily: 'You wouldn't necessarily know it, but I'm kind of a goofy person', 'I'm not shy when I'm with my friends', 'I'm like the mother hen'. And I find myself admiring her because she has single-handedly built a brilliant career by exhausting herself in a way that only introverts will understand. You can't do what she does without putting yourself out there. She works with new people almost every day; people who she not only has to talk to, but who have to dress her, touch her face. She travels all over the world, often at a moment's notice, solo. She might feel afraid, but she does it anyway. Her feelings on the Met Ball, for me, sum it up quite perfectly: 'It's actually really f*cking scary. But I'm always so excited to go - and then I'm getting ready, thinking, "Why did you say you would go? It's so scary!" But then you go, and it's one of those fabulous things. And it's like, why not?'

Lily's come a long way. When she first started out, she let her own reticence to adapt to having a public profile impact upon people, and she feels bad about that now. 'I remember going to Glastonbury when I first started modelling and people would say, "Are you a model?" And I'd be like, "No, I'm a squid hunter." I'd make things up. Then I realised that when I was saying that, I was making people feel really uncomfortable.' So she taught herself to smile and agree to photos instead.

As a fellow introvert, I like her enormously. She's honest and considerate. The word 'shy' crops up repeatedly in our conversation. It's fascinating to me, I tell her, that she can walk the Victoria's Secret catwalk in a bra and knickers in front of millions of people around the globe, yet get 'camera shy' (her words, not mine) having a conversation with me when my Dictaphone is switched ▶

on. 'Yes, I think it's almost the reverse,' she says thoughtfully. 'Because [on the catwalk] you don't really have to show yourself - you just put on this kind of thing. It's very bizarre.'

Lily is reluctant to talk about her family, but it's fair to say that she wasn't a girl who got into modelling to put food on the table. Her father, Matthew Donaldson, is a photographer, and is often wrongly credited with giving Lily her start. But she got scouted independently, at 16, when she was out with friends in Camden Lock ('I wasn't really into it, but I wanted to get a horse') and she has done all of it, since, off her own back. She *works*. The ELLE team spent three days on set with her, and everyone from the bookings editor to the fashion director fell in love with her. She's professional to a fault, they say, and it's something on which she tells me she prides herself: 'I'm very respectful. So many people put so much time into shoots, so you get there on time and no messing around. You just have to turn up on the day, but other people have been preparing for so long. I mean, it's a job; a proper job.'

This attitude is indicative of the pretty healthy work/life balance that Lily has going on; a luxury not afforded to many of her model contemporaries, who have opened the virtual Pandora's box and are now 24/7 brands in their own right. I ask her whether she feels any pressure to perform on social media and the



From left: Lily on the catwalk for Tom Ford, Victoria's Secret and Balmain, and with Burberry CCO and CEO Christopher Bailey

answer is a straight-up no. 'I just put out as much as I'm comfortable with. I don't really think about it too much. But there is a line: you can overshare with people,' she says. The kind of recognition that brings is not something she's interested in: 'I have friends who have that and it's not something that I'd ever be after. I like to be able to walk around anywhere I like.'

When said friends are the most famous of Instagram girls - think Cara, Kendall Jenner, Karlie Kloss, Gigi Hadid - it's understandable that she's wary to unleash the kind of AAA-grade media chaos that envelops them constantly. Lily's Instagram feed is full of pic-

'I PUT OUT [ON SOCIAL MEDIA] AS MUCH AS I FEEL COMFORTABLE WITH. I DON'T THINK ABOUT IT TOO MUCH. BUT THERE IS A LINE: YOU CAN OVERSHARE.'

tures of her with them - hanging out on shoots, at gigs, in gorgeously executed editorials - looking like they're having a ball. But to Lily,

that's her work life, not her 'real life'. Real life is spending time with her boyfriend (who she won't talk about in any meaningful way, but with whom she's obviously completely smitten), driving off somewhere obscure - Detroit, or Albuquerque, or Texas - and just exploring new places. Last year, she drove across America herself. She loves watching documentaries, visiting museums and, like most people approaching 30, wishes she'd taken her time in education a bit more seriously. She always wanted to study art (she laughs at the suggestion all the girls in her school, which has a famously feminist ethos, were being groomed to become Prime Minister), and draws and paints 'as much as I can'. But she never shows anyone.

From the age of 17, Lily worked non-stop. She describes herself as a 'little headless chicken' during those years, just trying to navigate her way through her teens and early 20s as best she could, like the rest of us. 'When they would tie my hair up [on a shoot], I remember feeling so naked,' she recalls. 'Before, if I were in front of the camera, I would just have a sheet of hair, like a wall in front of me. Some of my earliest memories are just getting over those kind of awkward things that most people have when they're a teenager.' But when she was 24, she had an accident that forced her to slow down and get some perspective: while riding in Queen's Park, her horse scared and she was thrown into a tree, at speed, and knocked out. She broke her knee and tibia, ruptured her posterior cruciate ligament and fractured her hip in seven places. She still has some numbness in her left leg (she prods it defiantly as she tells me this). Amid the glossy shots of Work Lily on her Instagram, there's a jarring #tbt image of her in the back of an ambulance, covered in blood and bruises. It was a real turning point for her.

'I didn't know [how badly I was injured] for 10 days - I walked on my leg. As the days went by, I just didn't want to be hurt; I didn't want to be injured,' she says. 'Everyone around me was like, "You are so pale and not OK," and I was like, "I'm fine. I'm still going to do everything myself."' By day five, I was walking with one crutch. By day nine, it was crazy; I literally walked down the King's Road without any. I even went to the pub to meet some friends. Then I went back to the doc-



This page:
Yellow plastic
jacket, Miu Miu
Previous page:
Silk shirt and wool
trousers, both Gucci

Photography: Kai Z Feng. Fashion: Anne-Marie Curtis. Hair: Soichi Inagaki at Saint Luke using Kiehl's. Make-up: Naoko Scintu at Saint Luke using Chanel S 2015 and Chanel Body Excellence. Manicure: Emma Welsh at August Management using Leighton Denny. With thanks to: Spring Studios, Shoot Factory, JJ Locations and Mill Stream Cottage. Talent: Lily Donaldson at IMG London. Additional photography: Getty, Anthea Simms. For shopping details, see Address Book.

tor and had an MRI, and he was like, "How did you even touch your toe on the floor?" It's funny the power the brain can have when you're determined.'

She took two years off to rest, heal, read and travel. But she missed fashion and returned to the fray in 2013, only to find social media had changed the world. During the catwalk show season, at least.

'The difference was extraordinary. Outside Balmain, it was a crush of people. I walked out with my friend Joan [Smalls], and it's like the Camden [in me] came back: I almost became her bouncer. I'm like, "Come on," ushering her through, whereas they were actually trying to get at me, too. It's funny because it's all about the 'having a selfie' thing, which I understand. But when it's in that mass, it can be terrifying. There's an aerial shot where you can see it. I had no idea. We just walked out, then suddenly we had to run back inside like, "Oh my god!"'

It happened with Karlie, too. 'We were walking from the tents and it literally took us half an hour to get from one side to the car because we had to inch. You can't even see us. It's like *Where's Wally?* I'm not upset about it, because that's in a very particular place. And I know

now. Next time, I'm definitely not going to be leaving with Karlie - I'm going to be sneaking out the back!'

When I ask Lily about beauty, diet and fitness, we're back in more comfortable interview territory and she visibly relaxes. Lily's food weakness is potatoes. She's not a huge fan of working out (she is limited to what she can do because of her leg), but in New York does SLT classes ('it's Pilates on crack, basically'), because they're short and intense. She's evangelical about unrefined coconut oil in her beauty regime - it takes off make-up, leaves your skin soft, and is cheap and natural. Not that she's particularly bothered about ageing: 'I'm going to try to smile, because laughter lines are the nicest ones.' She's kind of looking forward to turning 30, she says, since she's feeling happier all the time. She jokes she has a couple of years yet before she starts thinking about babies - though she's so clearly loved-up, I suspect plans, albeit abstract ones for now, are very much on her mind already.

She doesn't hesitate to call herself 'absolutely, definitely' a feminist, but it's as an environmental activist that she is particularly passionate. 'It can give me stomach aches for days on end when I really think about it,' she says of global warming. She recycles religiously. 'It's one of the biggest things we have to deal with right now. It's scary.' It has inspired her to start work on a film - something 'very political' - in a behind-the-camera capacity which she's incredibly excited about. She has to keep pulling herself back from saying too much about it. As we say our goodbyes, she tells me she hopes we get the chance to talk about it properly in the future.

It's all to play for, I note. She nods - she's grateful for that. 'Choice is probably the biggest luxury you can have in life,' she says. 'Choice and freedom. I mean, there's nothing better than that.' Except, perhaps, knowing that you worked pretty damn hard to make both happen for yourself.

See Lily model the new-season collections on p123 ●

EXCLUSIVE VIDEO



ELLE

WATCH IT
See Lily play word games on set
at elleuk.com/elle-tv

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BEAUTY

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Yes, you really can master beachy waves. Follow our seven steps for perfect summer hair.

FUN IN THE SUN

Simplify your holiday travel with our guide to what to pack and how to use it.

Plus, ELLE's *new favourite scents*



THE HOLIDAY BEAUTY EDIT

Get smart with your **summer packing** and sort the **essentials** from the excessive. Here's all you need for **day and night** looks and a step-by-step for how to get them, skin saviours included

 @ELLEBEAUTYTEAM

HYDRATOR

Start with a dose of hydration, SPF and coverage: Bobbi Brown Intensive Skin Serum Foundation SPF 40, £39, does all three in one. Dab on to your forehead, cheeks, chin and nose, then blend outwards. For lighter coverage, use Sarah Chapman Skin Insurance SPF 30, £44, to even out your skin tone.

HIGHLIGHTER

Use a shimmery eyeshadow, such as Elizabeth Arden Sunkissed Pearls Cream Eye Shadow Stylo, £19. The fine particles will reflect the light on your eyelids to brighten up your whole face.

MASCARA

Use a waterproof mascara to stop it from transferring on to your lids. Mac Haute & Naughty Waterproof Lash, £19, has a dual-brush system – go from day to night with just one extra coat.



GEL BLUSH

Gel blushes such as Bourjois Aqua Blush, £8.99, are made to last, unlike powders, which only stay on for a couple of hours. For a healthy flush, smile to find the apples of your cheeks (the puffy bit), then dab on blush using your fingers.

LIP COLOUR

Heavy pigments will highlight dry lips, so go for a sheer, moisturising lip colour, such as bareMinerals Pop Of Passion Lip Oil-Balm, £16.

BRONZER

For a natural tan, apply Guerlain Terracotta Sun Moisturiser Tan Booster SPF30, £31, before time in the sun. Or fake it by adding Clarins Radiance-Plus Golden Glow Body Booster, £26, to your body moisturiser. ➤

Use long-lasting products that can withstand the heat

DAY

NIGHT

Layer products rich in colour to intensify your look for evening

POWDER

Touch up your T-zone (forehead, nose and chin) with a finishing powder, such as Mac Prep + Prime CC Colour Correcting Loose in Adjust, £20, to cancel out any shine from the day.

BRONZER

A bronzer will contour your face without looking unnatural. Dust Tom Ford Bronzing Powder in Gold Dust, £56, in a '3'-shape, starting from your temple, brushing around and under your cheekbone, back to your ear, then under your jawline.

EYE SHADOW

Intensify a bronze smoky eye with a darker shade. Sisley Phyto-Eye Twist, £29, is waterproof, so work it in as quickly as possible after applying, because it won't budge after that.

#ASKELLEBEAUTY

TIP

Cleanse, tone and wash away any trace of make-up with Philosophy Purity Made Simple One Step Facial Cleanser, £17.50. Natural oil extracts help condition the skin, too.

SHOP IT

Find out which products we're in love with this month at elleuk.com/beauty

BROW PENCIL

Boost your brows with both gel and pencil. Smashbox Brow Tech To Go, £19, includes an angled waterproof pencil to fill in sparse areas and a soft-hold gel with brush applicator to groom stray hairs.

LIPSTICK

Your lip condition will be waning by the end of the day, so hydrate and build up colour in one step with Givenchy Le Rouge A Porter, £25, which is packed with nourishing vitamin E and hyaluronic acid.

EYELINER

Define your lash line with a gel eyeliner such as Benefit They're Real! Push-Up Liner, £18.50. It's easier to apply than liquid and it won't smudge like kohl does. ●



HOLIDAY BEAUTY



PANTENE



*Visibly
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**EVERY
WASH***

Discover the all NEW Pantene with clinically proven anti-oxidant technology** working at hair's core. The Pantene Pro-V formula detects and then micro-targets recurring damage. For hair that gets visibly healthier and more beautiful with every wash*. Give up on other shampoos and see the Pantene proof for yourself.

CLINICALLY PROVEN

*shampoo + conditioner vs. non-conditioning shampoo
**excl. Anti-Dandruff & Expert Series.



Clockwise, from top: Estée
Lauder Bronze Goddess
Eau Fraiche Skinscent,
Vilhelm Parfumerie Room
Service, Guerlain Aqua
Allegoria Teazzurra,
Valeur Absolue Constance,
Stella McCartney Stella



The summer scent report

If your favourite denim flares were a perfume, what would its top notes be? This season, we'll actually find out, thanks to the latest fragrances inspired by the catwalk trends. This is what your summer will smell like >

Photography **Beate Sonnenberg**

Military troop

Marc Jacobs led the military trend with his 'fashion army' of models in army green. Fragrances followed suit with great men's scents to steal, plus ones for women with a masculine twist. You want a smart, utilitarian vibe. These are the best



Bottega Veneta Signature EDP, £45 for 20ml

It looks like a grenade and smells like the countryside: think fresh-cut hay and wood.



Dior Eau Sauvage Cologne, £49.50 for 50ml

A citrusy men's cologne – the perfect add-on to the military trend.



Byredo x Oliver Peoples EDP, £105 for 50ml

Strong and sexy, with notes of juniper, patchouli and Californian lemon.



Valeur Absolu Conscience EDT, £79 for 90ml

The ultimate spirited scent of vanilla and amber, and contains carnelian – believed to improve confidence.



Atelier Cologne Pomélo Paradis EDP, £90 for 100ml

Packed with bold orange notes for an energy-boosting unisex scent.

EDITOR'S PICK



Elie Saab Le Parfum Resort Collection EDT, £47 for 50ml

Sweet frangipani and masculine figs make for a no-fuss blend.



Calvin Klein One Summer EDT, £36 for 100ml

This androgynous meld of cucumber, lime and liqueur wears like a second skin.



Guerlain Aqua Allegoria Teazzurra EDT, £45 for 75ml

A whacking great dose of ultra-wearable green tea translates into a carefree classic.

Floral bouquet

This trend is a summer sartorial no-brainer. The same goes for the fragrance: you'll want to wear these effortlessly pretty scents all year



Chanel Chance Eau Vive EDT, £55 for 50ml
Grapefruit and cedar mix with classic floral to create a subtle take on the trend.



Prada Candy EDP, £45 for 30ml
The bottle may be small but it packs a sweet, flowery punch twice its size.



Valentino Valentina Pink, £78.50 for 80ml
Designed to look (and smell) like an unfurling rosebud. You can imagine it, right?



Marc Jacobs Daisy Eau So Fresh Sorbet EDT, £49 for 75ml
Jasmine takes centre stage next to magnolia and apple blossom.



Stella McCartney Stella EDT, £57 for 50ml
A lighter version of the ever-popular, rose-laden original.



Miller Harris L'Eau Magnetic EDP, £95 for 100ml

Created for 'free spirits', this pink berry and tonka bean scent exemplifies the era.

READ IT

Find out about Team ELLE's favourite fragrances at elleuk.com/beauty



ALBERTA FERRETTI



True blue

Denim has a perfume alter ego, and it is clean, uncomplicated and works with everything, every day. These are the opposite of special-occasion fragrances, more a comfortable staple



Carthusia The Essence Of Central Park EDT, £90 for 50ml

The relaxed spaces of NYC's Central Park have been bottled, and it works, thanks to lots of geranium and cedar.



Dolce & Gabbana Light Blue Sunset In Salina EDT, £49 for 50ml

An ode to the casual glamour of the Aeolian Island of Salina, with jasmine and freesia.



Seventies statement

The first time, 1970s fashion went with iconic scents like YSL Opium. Now fragrance portrays the same confidence, only more understated



Vera Wang Hippie Princess EDT, £50 for 50ml

Lotus flower and pink musk form the backbone of this tribute to boho living.



Jean Paul Gaultier Classique Summer EDT, £41 for 100ml

Punchy ylang-ylang makes this limited-edition scent feel like it's actually from the 1970s.



Estée Lauder Bronze Goddess Eau Fraîche Skinscent, £47 for 100ml

An exotic hit of coconut milk, mandarin and lotus petals is as era-defining as it gets.



Diana Vreeland Daringly Different EDP, £133 for 100ml

Inspired by Vreeland's trips to Morocco, violet and oud will transport you to Marrakech.

Sex haze

Body-hugging leather at Balmain, Tom Ford and Versace set the tone. Complete the look with a fragrance that is equally bold: opt for one containing oud, tobacco, musk or tuberose



Vilhelm Parfumerie Room Service EDP, £145 for 100ml

A confident blend of violet petals, sandalwood and musk.



Maison Francis Kurkdjian Paris Oud Satin Mood, £175 for 70ml

This paean to crumpled satin sheets (a jumble of oud and rose) is as sexy as it sounds.



Frederic Malle Cologne Indelebile, £155 for 100ml

Perhaps the foxiest Frederic Malle scent, this neroli-based perfume is just as great for women as it is men.



Agent Provocateur Fatale Intense EDP, £62 for 100ml

A faceted crimson bottle and notes of leather and vanilla make this one particularly decadent.



Narciso Rodriguez Narciso EDP, £59 for 50ml

This bomb of heady florals and cedar is designed to embody seduction. ●



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**IF YOU COULD
SEE INSIDE YOUR SKIN
YOU'D PROTECT IT**

**COVER UP WHEN THE
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Nº23 BEACHY WAVES



BEAUTY INDEX
BEACHY WAVES

Who needs Bondi? We know how to get perfect beach hair every time in less than 15 minutes – no surfing required

The ingredients



Shampoo
Bumble and bumble
Hairdresser's
Invisible Oil Sulfate
Free Shampoo, £23



Conditioner
Bumble and bumble
Hairdresser's Invisible
Oil Conditioner, £25



Texturising spray
John Frieda Beach
Blonde Sea Waves
Sea Salt Spray, £6.99



Hairdryer
WAHL Chrome Ionic
Hairdryer, £19.80



Bristle brush
Kent Large Radial Hair
Brush, £9.50



Curling iron
Babyliss Boutique
Salon Soft Waves, £40



Hairspray
L'Oréal Paris
Elnett Satin
Hairspray Absolute
Extreme Hold, £6.60



Moisturising cream
John Frieda Frizz Ease
Secret Agent Touch-
Up Crème, £5.99

The directions

- 1 Start with a clean base.** Use a sulphate-free shampoo to leave hair residue-free, then finish with lightweight conditioner. This will help your hair to curl.
- 2 Mist** a salt-water-based texturising spray from the middle of your hair to the ends, while your hair is still damp. This helps to rough up strands and to coax it into jagged waves. Or, steal an authentic surfer trick: salt water mixed with a few drops of lavender oil doubles as a great DIY version. Apply the mixture using a spray bottle.
- 3 Let hair air-dry** (or diffuse if you are in a hurry) until it's 80% dry. Then, blow-dry smooth with a round bristle brush from root to tip.
- 4 Using a wide-barrelled curling iron**, clip up the top layers of your hair and

start tonging the bottom layers, then repeat on top. For a more uniform wave (think Blake Lively), tong each piece of hair in the same direction in inch-wide sections.

- 5 If you want a messier**, more authentic beach version, curl the hair in different directions or follow the natural waves you already have. Never wrap the ends of your hair around the tong: a straighter end makes for a modern look.
- 6 Tip your head upside down** and give it a shake at the roots to loosen up your style. You might want to finish with hairspray to lock in humidity and texture if you find your hair tends to fall flat.
- 7 Refresh your style** during the day with a moisturising anti-frizz cream to ensure it looks artfully tousled, not messy.

Substitutions and additions

DRY HAIR

- + ADD** The rich Leonor Greyl Pre-Shampoo Oil Treatment, £25, before shampooing.
- + ADD** Aquis Essentials Microfiber Hair Turban, £14.95, which absorbs moisture quickly, reducing drying time.

STRAIGHT HAIR

- SWAP** Texturising spray for Color Wow Brass Banned Mousse, £16.50.
- SWAP** Hairspray for Tresemmé Make Waves Creation Hairspray, £5.99, for a firmer hold.

OILY HAIR

- SWAP** Oil-based conditioner for Pantene Clarifying Shampoo, £3.99.
- + ADD** Dove Refresh & Care Dry Shampoo, £4.59, to roots to mattify hair.

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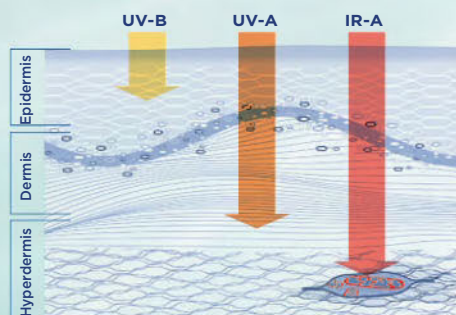


Diagram showing the sun's rays penetrating your skin.



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[@I_LOVE_LIPSTICK](#)

me feel strong, sweets make me feel happy and sunshine makes me feel radiant. Skinny girls in bikinis make me feel nostalgic for my teenage years. But honestly? That's about it. Skinny isn't in my repertoire. I'm like any other woman on the planet: going outdoors in next to nothing is going to highlight a few insecurities. I've found whatever dress sizes I fluctuate between, I feel confident when my skin is taut and I don't wobble too much. Fortunately, those things are the easiest to tackle. Here is how I cheat:

(Beach) body confidence

For ELLE's Beauty Director Sophie Beresiner, one week in the sun does not necessitate a year worrying about it

When a notoriously reserved supermodel supposedly broke her silence to give us the gem, 'Nothing tastes as good as skinny feels', I stopped to have a little think about how much I love a pudding after my pasta versus how much I love feeling confident in a bikini. And I concluded that said model is wrong.

I'm only likely to be in a bikini one week out of 52, at the very most. But joyous meals with my friends? Those happen all year long. One week on a beach does not justify my turning down a cupcake. I find body confidence in other places: exercise makes

- 1. Everyone talks about dry body brushing for a reason:** the results are subtle, but noticeable enough to make it worth doing. The circulation boost helps rid the toxins that allow fat deposits to show up as dimples in your thighs. I do a few seconds of rigorous brushing before I get in the shower every day.
- 2. Remember that cellulite occurs more in women** than men because we have more fat around our tummy and thighs to protect our reproductive organs. It has a purpose, give it a break.
- 3. Use a smart skin cream.** Ameliorate's body lotion basically retextures the rough skin on the backs of your arms (keratosis pilaris) and is amazing for any other kind of dry skin issue.
- 4. Fake tan.** While I accept that wobbliness will happen to most women, I still want to deploy a clever cheat tactic to disguise it. I apply the LBD theory of slimming: a dark dress looks flattering because it softens the contrast of any shadows cast by lumps or rolls, say, and evens everything out. You know what else does that? Lightly tanned skin. It works.
- 5. When sunbathing on the beach, dig a bit of the sand out from under your bum.** It is a good thigh-slimming trick. But like I said, I need that fat. Probably as much as I need that cupcake.



ASK IT Got a beauty question? We can help. Tweet #AskELLEBeauty @ELLEBeautyTeam every Friday

MY BEACH KIT



- 1.** Ameliorate Skin Smoothing Body Lotion, £27.50. **2.** Garnier Ambre Solaire No Streaks Dry Body Mist in Medium, £11.69. **3.** Elemis Body Detox Skin Brush, £21. **4.** Vita Liberata Trystal Minerals, £35. **5.** Clarins Body Lift Cellulite Control, £37. **6.** Nars Mono Body Glow II Oil, £45. **7.** Clinique Sparkle Skin Body Exfoliating Cream, £24. **8.** Bliss FatGirlSlim Hide & Glow Sleek Firming Tinted Body Spray, £30



PASSPORT TO PARADISE

Molton Brown travelled the world to source the finest ingredients for its new body polisher collection. In a word? Heaven

NOTHING EVOKES A MOOD, A memory or a place quite like fragrance. It has the power to conjure, to transport you. As one of London's leading creators of luxury bath and body products, Molton Brown has always understood the transformative power of the ingredients it carefully selects to build its family of fragrances around, using the very finest ingredients carefully sourced from around the world. Its new range of body polishes features four of the brand's best-known scents, each one enriched with a unique exfoliating ingredient with

exceptional provenance that will take you on a sensory journey to far-flung places full of exotic allure.

The French Polynesian island of Tahiti is a land of escape that has inspired artists, poets and lovers for centuries. Its exotic South Pacific location is a place of soothing lagoons and gentle breezes. The island's dazzling tropical beauty — palm trees strung along sandy beaches lapped by pristine turquoise seas — is matched by the heady allure of



THE GINGERLILY RANGE

REPLENISHING HAND CREAM, £10

Enriched with white truffle and Tahitian tamanu nut oil

SINGLE-WICK CANDLE, £36

An alluring blend of tropical floral and ginger notes

NOURISHING BODY LOTION, £25

With moisturizing white lily extract

AROMA REEDS, £39

Infuses subtly for up to four months

BODY WASH, £18

A luxurious blend for bath and shower



POINT VENUS

PAPEETE

TAHITI

POINT FAREA



**HEAVENLY
GINGERLILY
CARESSING
BODY POLISHER**

Discover the touch of paradise. Tahiti's fine, mineral-rich, volcanic black sands micro-exfoliate and refine your skin, set into a delicate gel that transforms into a silky milk enriched with exotic tamanu nut oil and moisturising lily extract. All wrapped up in the enticing island aromas of ginger and cardamom — close your eyes and prepare to be transported straight to paradise

its native scents. Even today it conjures the romantic escapism that, over a century ago, inspired Gauguin's most famous paintings and the South Seas poems of Rupert Brooke.

As you might expect from a place of such stunning natural beauty, the Polynesian people have, by tradition, always had a deep connection to the natural world and *taurumi*, the Polynesian practice of massage, has been central to its people's sense of wellbeing. No wonder then that Tahiti is, even today, one of the leading destinations for those in search of romance, wellbeing and escape.

But you don't have to travel there to experience Tahiti's tropical allure. New Heavenly Gingerlily Caressing Body Polisher matches micro-exfoliating Tahitian black sand with Molton Brown's

iconic Gingerlily fragrance to instantly conjure the South Pacific paradise in an intoxicating sensory marriage of fragrance and touch.

In his 1914 poem *Tiare Tahiti*, Rupert Brooke referred to the island as 'Heaven's Heaven'. It is a sense that Gingerlily perfectly encapsulates — the notion of a paradise found. But all four of Molton Brown's new collection of body polishers evoke the scent and feel of faraway lands just beyond the imagination. Let them — and the other luxury products each fragrance shares — take you on a sensory journey, via Molton Brown London, to some of the finest far-flung corners of the world.



STEP-BY-STEP
**MAKE A
TAHITIAN
HAIR
GARLAND**



STEP #1
Lay out scissors, chicken wire, pins, selected flowers and leaves



STEP #2:
Bend chicken wire into a circle; wrap with raffia, followed by the leaves



STEP #3:
Using pins made from wire, attach the larger flowers along the ring



STEP #4:
Continue, filling in any gaps using the smaller flowers and grasses



STEP #5:
Finish by adding the palm leaves, using only the tips of the stem

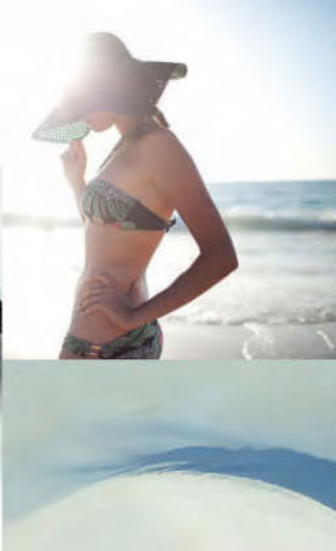
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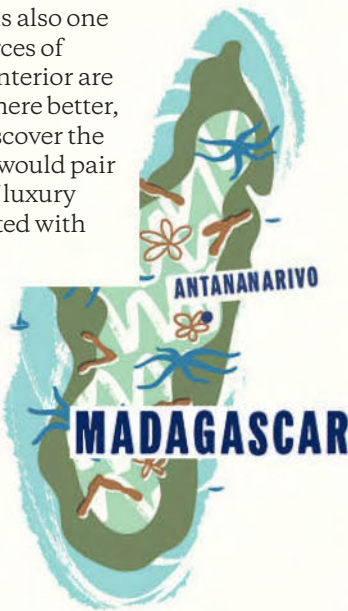
YLANG-YLANG COMFORTING BODY POLISHER
Heavily infused with grains of luxurious Madagascan black vanilla, this sumptuous body polisher brings comfort and refinement to stressed-out skin. Perfectly paired with the restful, antioxidant qualities of ylang-ylang and natural cedarwood oils envelop you in their aromas to soothe and calm your senses

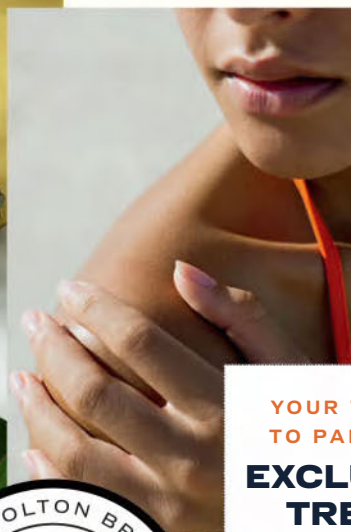
PREPARE YOURSELF TO be transported to a land of lush, dense rainforest, stunning coastlines and exotic wildlife. Equally famous for its intense beauty as it is for its rich biodiversity (half of its birds and most of its plants exist nowhere else on Earth), the Indian Ocean island of Madagascar offers all the exoticism that its location off the southeast coast of Africa implies. The island — the fourth largest in the world — is also one of the largest, and finest, sources of vanilla; whole swathes of its interior are filled with its heady scent. Where better, then, for Molton Brown to discover the skin-refining ingredient that would pair with its much-loved family of luxury bath and body products scented with sumptuous ylang-ylang?



THE COAST OF WEST AFRICA offers a lush richness that few associate with the continent it sits in. And it is here, amid a landscape that runs from verdant equatorial rainforest and waterfalls to pristine beaches, that Molton Brown sources the fiery pink peppercorns that are at the heart of one of its most celebrated scents. As wonderfully rich in aroma as its vibrant colour suggests, pink pepper's antibacterial and antiseptic properties have given it a long history in traditional therapies and holistic wellbeing. For its pampering body polisher, Molton Brown has paired this lusciously spicy seed with particles of bamboo stem to create an invigorating exfoliator that enriches and awakens the senses.

FIERY PINK PEPPER PAMPERING BODY POLISHER
Get ready for a truly indulgent experience. Particles of exotic bamboo stem refine and smooth the skin in an ultra-creamy texture that is enriched with the antioxidant protection of spicy pink peppercorns. Fragrant ginger notes add zest, beautifully balanced by the rich scent of patchouli — all of which adds up to the ultimate skin-pampering experience





**YOUR TICKET
TO PARADISE
EXCLUSIVE
TREAT!**

Molton Brown's body polisher collection brings you the world's finest ingredients so that you can enjoy an indulgent pampering experience at home. They're offering every ELLE reader an opportunity to try them for yourself.

**YOUR
JOURNEY**

Make a booking for a complimentary mini-pamper at your nearest Molton Brown store or counter. A consultant will transport you to paradise with a polisher of your choice — whether that is to relax, stimulate, pamper or caress the senses. You'll leave feeling rejuvenated and relaxed.

FREE

GIFT BAG

With your booking, Molton Brown is giving away a complimentary gift bag with your purchase, subject to availability.

BOOK NOW!

Offer is valid 10 July–31 August 2015. Visit moltonbrown.co.uk/StoreFinder to find your nearest Molton Brown store or counter to book.

AND SO TO A LAND DOWN UNDER. The fourth largest country in the world, Australia may be best known for its beaches, but in fact it encompasses a hugely diverse terrain. Its blue forests are a true wonder of the natural world — the smoke-like haze that hangs over and around them caused by the essential oils that are naturally released from the leaves of the eucalyptus tree. Well known for its ability to rejuvenate and stimulate both body and mind, this invigorating aroma has long been a cornerstone of one of Molton Brown's most popular fragrance families. Its uplifting new body polisher is enriched with sugar particles to exfoliate and purify the skin for a pampering experience that is as gently luxurious as it is richly energising.

Discover the range at Molton Brown stores and moltonbrown.co.uk/BodyPolishers



LUMINISE YOUR HAIR, LUMINISE YOUR LIFE

48HR* SHOW-STOPPING SHINE

BECAUSE YOU'RE WORTH IT.

*Let's Luminise! Join the shine movement
with #Luminise.*

Karlie Kloss.

NEW
ELVIVE
NUTRI-GLOSS LUMINISER

*Consumer test using shampoo + conditioner + gloss.

GLYCOGEL



OUR 1ST GLYCOGEL HAIRCARE RANGE, INSPIRED BY A PROFESSIONAL GLOSSING TECHNIQUE.

LASTING HIGH SHINE FOR 48HRS*:

- INTENSELY CLEANSSES THE HAIR FIBRE TO REMOVE DAILY RESIDUES.
- HAIR FEELS NOURISHED WITH A GLOSSY TOP COAT EFFECT.
- WEIGHTLESS, FLUID TOUCH.

L'ORÉAL
PARIS



1 Try it Lots of people have the misconception that backcombing causes damage, but when done right, and with the right tools, your hair can take it. **2 Get harder-working hair** Backcombing not only gives the appearance

of having more hair, it adds volume and height to a hairstyle. It's also a sure-fire way to secure hairpins in an updo. **3 Be more rebel** There's a shift this season towards more wearable, subtle styles that feel lived-in and organic. I guess the rebel in me is always looking to break rules, and having messy hair is one way.

4 Prep right The smoother you make the hair cuticle, the more difficult it is for your backcombing to hold, so don't blow-dry too carefully to begin with. Spritz hair with Tresemmé Runway Collection Max The Volume Creation Hairspray, £5.99, first, to give workable hold without the sticky finish.



5 The technique Take a section of your hair and use a brush or comb [ELLE loves the Trevor Sorbie Tail Comb, £3.99] to push your hair in the opposite direction to which it grows - so, towards your scalp.

6 Give it a boost If your hair is fine, you will get better results from layering products. Start with Tresemmé Perfectly (Un)done Root Lifting Texturising Dust, £5.49, and follow up with an extra-strong hairspray

SHOP IT
For more must-try new
hair and make-up looks,
go to elleuk.com/beauty



HOW TO DO...

BACKCOMBING

It's official, teasing is back. A-list favourite and Tresemmé's New York Fashion Week hairstylist Orlando Pita shows you how

[ELLE loves Unite Session-Max Spray, £18.80]. **7 Shape it** Backcombed hair works well to create

a ponytail with volume, or texturised long hair. But be careful about doing it with a short bob: you risk getting an undesirable mushroom shape. **8 Know your textures** You *can* make dual texture

work: smoother/wet-look roots with dry, backcombed ends, or vice versa [ELLE adds Wella Professionals EIMI Extra-Volume Strong Hold Volumising Mousse, £9.99, to the roots after teasing the

ends]. **9 Work it out** Return your hair to normal by holding it in your fist near the roots and gently brushing through to the ends, without tugging, until it's all out [ELLE loves ghd Oval Dressing Brush, £15.75: the soft bristles are easy to work with]. **10 Give it TLC** Be gentle when washing out

the backcombing. Cleanse your hair with a good-quality shampoo and conditioner [ELLE loves Ojon Damage Reverse Thickening Shampoo, £20, and Conditioner, £21.50, which enable hair to be less prone to the breakage caused by styling] and you're good to go.



Overdone it
this summer?
Turn up the
hair
conditioning

Lazy summer days? Err, no.
Crazy summer days? You betcha.
Give summer hair the kiss of life with
Aussie Beach Mate Collection.
It's beached-out hair's
lifeguard in a bottle
(minus the 6-pack).

DINKY
TRAVEL SIZE



"There's more to life than hair but it's a good place to start."



By rights, this should be old news, because we can't believe Miu Miu is only entering the fragrance market now. For those of us who have wanted one of its quilted bags for years, this is the perfume equivalent, from the leather-inspired bottle to the playful design and classic brand colours. And like the packaging, the fragrance is pretty and edgy all at once (white florals with a tough, woody base). Just as you'd expect.

Miu Miu EDP, by Miu Miu, is available exclusively at Harrods from 1 August, from £45 for 30ml

EXCLUSIVE

Material world

Worth defrosting your credit card for
— it's Miu Miu's **first** fragrance, for goodness' sake

SEE IT

For ELLE's edit of the best new beauty products, visit elleuk.com/beauty

"There's more to life than hair but it's a good place to start."



Dry tent? No Dry feet? Not quite Dry shampoo? Absolutely

Knee-deep in festival madness?
Let Miracle Dry Shampoo
keep you looking like
a crowd-surfing goddess.
Dance in the rain? Go for it.
Sleep in a puddle? Why not!
With these little beauties
nothing's off the bill
(except grease).

ROCK'N' ROLL
HAIR



🐦 @ELLEBEAUTYTEAM

RELAX, GO TO IT

If you're like us, you're time-poor and addicted to your screens. We all need a moment to ourselves. That's why Jo Malone London has launched a bath and body range for the first time. The Geranium & Walnut Body Scrub, £40, is our pick – along with a hot bath and a good book, of course. Then it's time to catch up on beauty sleep – Dr. Hauschka Night Serum, £39, and Vichy Idéalia Skin Sleep, £26.50, will make sure your face gets the most radiance-boosting benefits out of your eight hours. And breathe.



The beauty brief

Ombre for lips, bespoke foundation and the best routes to relaxation we've found this month



ANTICIPATING ALAÏA

We've been waiting two years for a whiff of Alaïa's first fragrance. We expected the designer's signature cut-outs to feature on the bottle, and we got them. We hoped for a body-con reference – Alaïa was its pioneer, after all – and it's evident in the decidedly sexy scent. But without question, we knew we'd get a design masterpiece that would sit in our fragrance wardrobes with pride. Azzedine Alaïa EDP, £42 for 30ml, is available now, exclusively at Harrods



DROP EVERYTHING

Whoever invented drops of pure liquid foundation that you can add to your favourite existing skin product is the revolutionary we've been praying for. Simply tint your serum, SPF, or moisturiser to the formula you desire. Whether you prefer sheer or full coverage, you can make a bespoke base out of anything. Thank you, Cover FX scientists. Cover FX Custom Cover Drops, £36



If you don't snap up the limited-edition DiorSkin Nude Tan Tie Dye Edition blush compact, £44, right now, you might miss out entirely. Just look at it in all its 1970s-inspired glory! You need this.

LUNCH-HOUR BUY



LIP TRICKS

Inspired by the backstage powder-over-cream lipstick trick, these Topshop Lip Ombre compacts are a balm and powder combo. Use the balm as a rich, nourishing base, then apply the powder to the centre of lips, diffusing outwards, for an ombré effect, or all over to give an intense matt finish. Topshop Lip Ombre, £9 each

"There's more to Aussie than hair."



AUSSIE

Aussie Body Wash.
Make yourself a smoothie.
(No blender required.)

Are you a
smoothie-in-the-morning
kind of girl?
Then hop (like a kangaroo)
into the shower with
Aussie Body Wash.
Exotic ingredients.
Fab fragrance.
And skin that feels as
smooth as a bundle
of baby koalas.



LONG, HOT SUMMER

How to beat the dehydrating effects of days in the sun?
*For blogger Zoe Newlove the answer is **Simple***



[@ZONEWLOVE](#)

ZOE'S TOP TIP FOR HOLIDAYS

'Simple Kind To Skin Micellar Cleansing Wipes are perfect for holidays. You can throw them in your hand luggage. I use them to freshen up during flights. I always keep a pack with me — they're handy at the beach'



Tailored shorts are the ultimate summer style staple this season — perfect for picnics in the park and post-work drinks



Summer's long lazy days and warm balmy evenings are made for celebrations. But as nutritionist and Simple Kind Community expert Jenna Zoe says: 'Being outdoors for longer exposes our skin to more toxins and free radicals. The best way to stay glow-y and healthy is to start from the inside — it's important to stay hydrated in the summer months.'

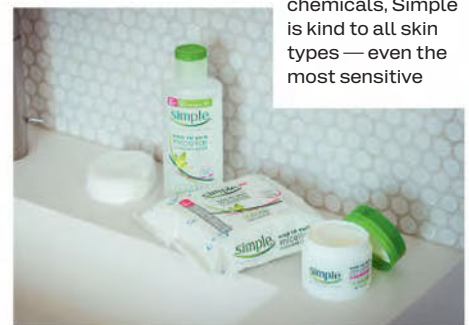
Excellent advice, but most of us will put our hands up to succumbing to an extra summer cocktail on occasion, so it's also important to remember to look after your skin. Make-up artist and blogger Zoe Newlove takes a sensible approach to nutrition and staying hydrated in summer, but admits: 'Alcohol can really dehydrate my skin, causing it to look dull and tired.'

The Simple range of skincare is brilliant for all skin, including the most sensitive. Simple Vital Vitamin Day Cream with SPF15 protects and hydrates for up to 24 hours. Zoe also loves Simple Kind To Skin Micellar Cleansing Water: 'It leaves my skin feeling instantly hydrated and fresh-looking.' Your not-so-secret weapon for great-looking summer skin? Simple.

ZOE NEWLOVE, BEAUTY BLOGGER

'Simple Micellar Water leaves my skin feeling instantly hydrated'

With no artificial perfume or colour, and no harsh chemicals, Simple is kind to all skin types — even the most sensitive



VISIT THE GREEN ROOM Discover your perfect skincare regime and learn how to get naturally healthy looking skin at simpleskinadvice.com

THE #ELLEFIT SUMMER EDIT

Clockwise from left: Neoprene swimsuit, £85, Neon. Cotton bag, £35, The School of Life. Udo's Choice Digestive Enzyme Blend, £19.99 for 60 capsules. Udo's Choice Ultimate Oil Blend, £19.99 for 90 capsules. Udo's Choice Beyond Greens supplement, £23.99. SOS Rehydrate, £7.99 for five sachets

FIT NOTES

ELLE's Debbie Morgan moves her fitness on – by standing up at work

[@ELLEFITTEAM](#)

One of the best things about running is that it enables me to eat a lot of whatever I fancy. Plus, it's a great stress-reliever. (Running, that is. Though food can be, too...) So when I was told after an injury that I might not be able to run for a year, and that I would also have to *stand* at my work desk every day, my first thoughts were: 1. 'What about all the food?' and 2. 'That sounds very stressful.'

I was suffering from a 'disc bulge' – a damaged disc at the base of my lower spine. This was due to having a weak core, which meant I placed too much pressure on my lower back when I ran. Increasing my training for longer distance races was the straw that broke (bulged) the camel's back.

Apparently, sitting for extended periods of time puts significant strain on your lower back, so a standing desk was the answer (as well as a break from high-impact road running). At first, I found it quite hard to concentrate and my feet hurt. I also had to explain what I was doing to every single person who walked past. But now that I've been standing for several months, I'm starting to come around to the idea.

I naturally move about much more than I did before and feel more productive as a result. I also have much better posture (and a firmer bum!). The most pleasing part of all? You burn more calories standing: Dr John Buckley from the Department of Clinical Sciences and Nutrition at the University of Chester reports that the extra calories burnt from standing up three to four hours a day at work, over a year, 'would be the equivalent of running about 10 marathons'.

A sedentary lifestyle has been linked to diabetes, increased risk of high cholesterol and heart attack, back pain and depression. But you don't have to stand at your desk to make a difference, just get up and walk around a bit every 20 minutes. Try it today.

DOWNLOAD THESE

Fitocracy

Not a massive fan of working out? Turn it into a game. It's not quite Mario Kart, but you will be awarded points for each workout, badges for milestones and bragging rights on a social network that counts Arnold Schwarzenegger as a member. Free, iTunes

PumpUp

A fit version of Instagram: enter the equipment available to you, complete the formulated workout and then upload your progress picture. Free, iTunes

TruBe

Like Uber, but for exercise. TruBe's on-demand personal training app connects users with qualified personal trainers who will travel to your preferred location at your chosen time, seven days a week between 5.30am and 10pm. Free, iTunes

DO IT

Get a workout idea every week with Anya Lahiri's Monday Move at elleuk.com/beauty

#ELLEFIT

Up your greens... If you want good skin, great hair and happy insides, try Udo's Choice Beyond Greens, £23.99, in your daily juice. The powder formula claims to take the best bits from green veg and adds omegas 3 and 6, fibre and digestive enzymes (like scissors that cut up the food we eat) to the mix for an all-over health boost.



 Introducing the first deodorant proven to leave no white marks on 100 colours. Including Beth's favourite Danger Red.



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Show us your colour confidence by using the hashtag #100Colours
For more information, talk to Dove @DoveUK or visit dove.com.

L o s i n g
m y
m o t h e r



– AND FINDING HER AGAIN

How do you recover after a parent dies? Writer Kate Griffin found a way through the grief by immortalising the woman who inspired her in fiction

Illustration **Pandagunda**

[🐦 @KATEAGRIFFIN](https://twitter.com/KATEAGRIFFIN)

I stared at the blank computer screen and took a sip of coffee.

Recently, close friends had been dropping gentle hints that I should find something to distract me. A couple of them had suggested creative writing as an escape. Having spent most of my working life as a freelance writer in journalism and PR it would be ‘therapeutic’ they said, mentioning fiction as a possibility.

If you knew me you would have thought I was fine. Outwardly, I was competent, sociable and in control. But that was the problem. I was suppressing the fact that, deep inside, I was a frozen pit of anger and grief. I spent so much energy on acting the role of a normal, functioning

human being that I didn’t have space in my head to be or do anything else.

My mum had died seven years earlier. I was lucky, we’d had a close and loving relationship, but it made her absence harder to bear.

Bereavement is such a personal thing; nothing can prepare you until it crashes into you like a runaway juggernaut. Everyone copes in their own way, but for me shutting off my memories was the answer. I built a wall of mundanity to protect myself, hiding my fear of losing control in the almost neurotic observance of daily routine and office life.

It wasn’t healthy – and my wise friends knew that. And it was why they gently ▶

'I read through the paragraphs I'd written. Quite subconsciously, I'd poured all the qualities I desperately missed about my mother into my lead character'

encouraged me to 'let go' in a way that was safe and familiar. Writing for others had always come naturally to me. What if I had something to say for myself?

I ran my fingers over the keyboard and ticked through a checklist of components of the books I enjoyed:

- ☑ A strong female character making her way in a man's world
- ☑ A woman with dark, challenging issues
- ☑ A contemporary crime setting - maybe something a little bit Scandi?

I started to type.

After an hour, I was amazed at what I'd produced. It was none of the above. In fact, it was so far from what I'd intended I almost pressed delete. But then I looked again and I knew exactly where it had come from and who I was writing about. As I read through it a second time, my eyes glassed up with tears and I experienced a crashing sense of release.

They say that there are seven stages of grief: shock, denial, anger, bargaining, guilt, depression and, finally, acceptance and hope.

I was in denial for a year before Mum actually died. It was colon cancer 'stage four'. Even though there is no 'stage five', I couldn't admit to myself or anyone else that her condition was terminal.

Bargaining came early, too. I never saw myself as superstitious, but shortly after Mum's diagnosis I developed small obsessive rituals designed to keep her alive: if I wore certain earrings, she'd have a good day; if I took a particular route to work, her test results would be positive. I see now I was haggling with fate. And, of course, it was all ridiculous - a desperate attempt to exert control over something unspeakably bleak.

None of us were there when she died, unexpectedly, in hospital. That's when anger and guilt kicked in. I blamed everyone, but most of all myself. Looking back, I should have realised the rigid expression on the nurse's face when I visited the night before meant that things weren't good. But I didn't want to see it; I didn't want confirmation of my worst fears.

Anger and shock came as a pair. The most immediately shocking thing about life after Mum's death was the fact that I couldn't speak to her. The thought of not hearing her voice ever again was unbear-

able. It was so unbearable that I muffled the thought of it for years, in case it hurt too much to remember.

I read through the paragraphs I'd written once more. Quite subconsciously, I'd poured all the qualities I desperately missed about my mother into one woman, my lead character Kitty Peck. My 'strong female character', had a pronounced London accent, a warm heart, bracing pragmatism, cheerful defiance and an overly developed sense of justice.

Kitty was loyal, gutsy, fiercely unsentimental and, most importantly, funny. Her ingenious Cockney mangling of the English language was a direct lift from my mum. Even the setting - a dark, Victorian underworld - came from Mum's background. Her family had lived and worked in East London's notorious Limehouse at the end of the 19th century. Back then it had a language, attitude and humour uniquely its own.

The jolt of recognition was almost frightening. I hadn't meant to write about Mum at all, but there she was on the page - an idealised version, certainly, but nevertheless she was present in every line. I was astonished and, to be honest, a little unsettled. But I knew it was a sign - something playful and positive had come unbidden from the darkness inside me, and I couldn't ignore it.

Once I started, it became addictive. All the things I couldn't bear to remember came tumbling onto the screen. It didn't hurt to think about Mum any more, it was inspiring. I'd set her 'spirit' free and, in doing so, I freed myself.

As I continued to write, I felt like I was stepping out from the shadows. I sought out uncles, aunts and cousins who hoarded the family legends from 'the Limehouse days'. For years I'd done my best to avoid them all because their voices, humour and sheer physical presence were an agonising reminder of loss. Now in place of grief, I found joyful reconnection.

Greedily, I took those family stories and wound them into my book. Kitty's world was soon overflowing with characters that developed a wild improvisational life of their own. It wasn't difficult to write. I didn't plan anything, my story simply unravelled on the screen like a ball of wool

rolling across the floor. Looking back, it was a curiously manic, compulsive process.

I wrote on the train, I wrote at night when I got home, I wrote at the weekends. Stephen, my husband, didn't really see me for three long winter months as I typed at the kitchen table. He didn't complain. I think he was relieved to see me *living* again.

It was cathartic and I think it was also the 'acceptance' I'd read so much about, without ever believing it to be possible. I always shared what I'd written with Stephen, asking for his honest opinion. At first he was as surprised as I was, then, one day, he tentatively suggested that my draft was good enough to be published. Kitty deserved a wider audience, he thought.

Wonderfully, Faber & Faber agreed. When editor Hannah Griffiths called, it was the most exciting 10-minute phone conversation I've ever had. Virtually unchanged, those 'test' chapters became my first novel, *Kitty Peck And The Music Hall Murders*.

Hope truly was the final stage of grief. In letting go of misery I'd let my mum back into my life and, in doing so, I'd 'allowed' her to help me create something unique. For the first time in the longest I was able to think about the future, not the past.

A few weeks before she died, I had a fleeting conversation with Mum about death. It was the closest either of us came to admitting the truth.

'I'm not frightened of what comes next,' she told me. 'I'm just frightened of missing out.'

The London girl who walked unbidden into my head three years ago has now become the leading character in a planned quartet of books. My greatest sadness is that Mum 'missed out', that she isn't here to share my excitement and happiness or to see, filtered through my writing, what a rare and wonderful person she was. But I know exactly what she would have to say about it - and that makes me smile every time I sit down at my laptop with a cup of coffee. ●

Kitty Peck And The Music Hall Murders by Kate Griffin is out now (Faber & Faber)



READ IT For more summer book recommendations, visit elleuk.com/tags/books



THE ARGUMENT FOR MODEL-READY FEET

'I want to go bare-legged or pull on a pair of strappy sandals whenever I'm in the mood and the occasion is right,' says Dasha. 'That's why my feet are always ready to be shown.'

@DASHAZHAROVA

ELLE STYLES DASHA ZHAROVA, MODEL



DAY IN THE LIFE

Discover one of a model's top tips to year-round style. Step into her shoes this summer and beyond with **Scholl**



Summer is the season of possibilities — and those long sun-drenched days require a footcare routine that means you're always ready to kick off your shoes in the park or show off your best sliders at an alfresco party. Kickstart yours with the Scholl Velvet Smooth Diamond Express Pedi. This electronic device is so simple to use (it removes hard skin in minutes), it's sure to become your new beauty essential. And not just for summer. Take inspiration from model Dasha Zharova. 'For me it doesn't matter whether it's summer or winter,' she says. 'I need to feel confident that every part of me is always looking good.' Words to live by — whatever the season.

METALLIC ACCENTS

A flash of rose gold or copper offers a brilliant contrast to block shades of matt leather in one of s/s 2015's key footwear styles



Diamonds are great exfoliators, which is why the Scholl Velvet Smooth Diamond Express Pedi is so effective to use — leaving you with brilliantly smooth feet, instantly

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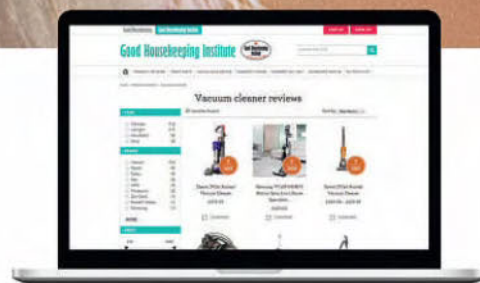
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TRAVEL

ELLE



Dream it > see it > book it



FIVE
OF THE
BEST



Best of British

Can you believe these are all in the UK? **1 Luskentyre Beach**, Isle of Harris, Outer Hebrides; **2 Porthcurno Beach**, Porthcurno, Cornwall; **3 Gunwalloe Church Cove Beach**, Gunwalloe, Cornwall; **4 Marloes Sands**, Marloes, Pembrokeshire; **5 Appletree Bay**, Tresco, Isles of Scilly. Also this month: the coolest under-the-radar European islands and a boho boutique escape in Lanzarote.



1

GOLDEN SANDS
Luskentyre Beach,
Isle of Harris



ARKOI AND MARATHI, DODECANESE, GREECE

Why? You'll earn bragging rights pitching up here – Arkoi and Marathi are two of the remotest inhabited islands in the Med so, chances are, none of your friends will have heard of them. You'll find nothing but a few tavernas, but, hey, that's the appeal. Many boats sail in to Arkoi's sheltered harbour, where the quayside backs on to shady terraces.

What to do: The Caribbean has nothing on the clear waters of Tiganakia – the lagoon-like bay a 15-minute walk from Arkoi 'town' (ie the two tavernas). Grab picnic fodder from the market and spend the day on the beach. All that inaction making you hungry? Let Mary – Taverna Nikolaos' chef (one of about 50 Arkoi-ites) – grill you some fresh squid, or pop to Trypas Taverna where owner Manolis serves a delicious goat stew.

Where to stay: Nikolaos Kavouras is a small guest house with a handful of rooms, or stay in the five simple studios of Trypas Taverna. Pantelis, a small hotel and restaurant on the neighbouring micro island of Marathi (a 10-minute boat ride from Arkoi), is a little more styled and luxurious. *B&B Nikolaos Kavouras; +30 224 703 2477; arki-island.eu. Doubles from £20, room only. Trypas Taverna; arki-island.com. Doubles from £25, room only. Pantelis Marathi; +30 224 7032 609; marathi-island.gr. Doubles from £35, room only.*

Getting there: Aegean Airlines (aegeanair.com), flies from London Heathrow to Kos, from around £200 return. From Kos take a Dodekanisos Seaways boat (12ne.gr) to Arkoi (2 hours 30 minutes, £44 return).

Main and below: Marathi, Greece. Far left: A taverna on the island of Arkoi. Right: Folegandros, Greece



Folegandros, Greece



FOLEGANDROS, CYCLADES, GREECE

Why? Is Folegandros the coolest island in the Med? Athens' fashion crowds think so. With its car-free *chora* (old town), this compact island is all Instagram-able white-washed houses, secluded sandy beaches and pretty tavernas. So how does it manage to escape the hordes flooding Santorini and Mykonos? It has no airport, so it stays well off the package tourist track.

What to do: Head to Agali Beach, with its buzzy vibe, and Taverna Agali (taverna-agali-gr.webnode.gr) for perfectly grilled octopus right on the sand. After lunch, it's just a 10-minute walk to the (smaller) sandy beach of Agios Nikolaos, which has fewer people and a laid-back feel. As the sun sets, order a glass of icy *retsina* on the square beside Taverna Chrisospilia and then go for sizzling falafel at the well-named Restaurant Chic (infolegandros.com/restaurants/chic.html). After something old-school Greek? Zefiros Anemos' (infolegandros.com/restaurants/zefiros.html) interior garden and white tarama salad will hit the spot.

Where to stay: Anemomilos Apartments has an enviable spot on the clifftop. There are 17 stylishly simple rooms and suites, all with pretty blue shutters. Go for the sea-facing Blue Studios for more space and the most impressive views.

Anemomilos Apartments, Folegandros, Cyclades 840 11; +30 228 6041 309; anemomilosapartments.com. Doubles from £110, B&B, including transfers from the port.

Getting there: Aegean Airlines (aegeanair.com) flies from London Heathrow to Santorini, from £240 return. From Santorini take a fast Sea Jets (openseas.gr) ferry to Folegandros, £60 return; 80 minutes.

EUROPE'S SECRET ISLANDS

So you think Europe is totally overrun in summer? Not if you know where to look...

SALINA, AEOLIAN ISLANDS, ITALY

Why? One for movie buffs to tick off their list, volcanic Salina is where parts of the iconic *Il Postino* were filmed. One of the seven inhabited Aeolian Islands off Sicily's north-east coast, it's movie-star gorgeous: all green and lush and covered in vineyards and citrus trees.

What to do: Rent a scooter and zip around the island, stopping for granita made with almonds and jasmine at Alfredo In Cucina (alfredoincucina.com) in Lingua. In the tiny hamlet of Pollara, sunbathe on the rocks – diving into the Med when you need to cool off. The terrace of Al Cappero (alcappero.it) is *the* place for local Malvasia wine and simple but moreish Aeolian food (potato salad with fresh herbs, capers, onions and tomatoes), from owner Giuseppe's garden.

Where to stay: Fancy a negroni with a view? Then check into the 30-bedroom Hotel Signum in Malfa, grab a drink, climb up to the terrace and watch the Stromboli volcano fuming in the distance. Book a detoxifying caper facial or Malvasia grape treatments in the outdoor spa. *Hotel Signum, Via Scalo 15, Malfa Salina; +39 090 9844 222; hotel.signum.it. Doubles from £80, B&B.*

i Getting there: Norwegian Airlines (norwegian.com) flies from London Gatwick to Catania, from £144 return. Transfer (around 90 minutes, £25 one way) from Catania to Milazzo with Eolian Shuttle (eolianshuttle.tarnav.it). A fast ferry (usticalines.it) takes 100 minutes to Salina, £12.60 one way.



Salina, Italy

Main and below:
Lipsi, Greece

LIPSI, DODECANESE, GREECE

Why? Shh! Lipsi might be the best-kept secret in the Dodecanese. This speck in the Med has only around 700 inhabitants living the slow island life, which is concentrated around the harbour. Pick one of the *ouzeria* (ouzo bars) along the waterfront, and you might be in for an impromptu party after the sun – and too much ouzo – has gone down. One of the restaurants can sort you out with dinner, and pretty boutiques in the old town will take care of shopping urges.

What to do: Rent a scooter (no motorbike permit needed) and cruise from one sensational beach to another: Platis Gialos is one of the best, with white sand and calm, shallow water. Stop at Dilaila restaurant and bar on Katsadia Beach (+30 224 7041 041; dilaila.gr) for 'mad feta', a spicy baked cheese dish invented by owner Kristos.

Where to stay: Nefeli Hotel has the best places to sleep. The 20 studios and apartments are simple (some with kitchenettes), with blue painted doors and a private terrace, shaded by lavender and thyme bushes. Away from the buzz of the port, and right on a peaceful beach, the hotel is the perfect chill-out zone, with spirit-lifting views over the turquoise water of Kampos Bay.

Nefeli Hotel, Lipsi, +30 2247 041120; nefelihotels-lipsi.com. Studio for two from £44, B&B.

i Getting there: Fly to Kos from London Gatwick, with Aegean Airlines (aegeanair.com) from £200 return. Sail to Lipsi with Dodekanisos Seaways (12ne.gr), in two hours and 50 minutes, £22 one way.

Main and below:
Panarea, Italy

PANAREA, AEOLIAN ISLANDS, ITALY

Why? There's something magical about this tiny island: it has no street lights – the moon reflecting on the white-washed walls is enough – and only 400 permanent inhabitants. It may be small, but it still attracts big names such as Beyoncé, Heidi Klum and Uma Thurman.

What to do: Ditch the heels – there are no cars, so it's either walking or driving golf carts or Piaggio Apes, the Italian three-wheelers, as the locals do. Rent a wooden boat from Sea Panarea (+39 338 5864 150) to chug around the caves or to the micro-islands of Basiluzzo and Lisca. Trattoria da Paolino's (panarea.com/paolino) homey terrace is the best for tasty Aeolian staples such as pasta with aubergine. On balmy evenings, slip into a black lacy Dolce number to mix with the stylish crowd in Il Bar del Porto (+39 090 983 254).

Where to stay: Bed down in Hotel Lisca Bianca in the small port of Panarea. All 28 rooms are different – some with views over the Med, others with rooftop terraces. For more peace and quiet, check into A Picciridda, a holiday house for two in a more secluded spot away from the port. *Hotel Lisca Bianca, Via Lani; +39 090 983 004; liscabianca.it. Doubles from £70, room only. A Picciridda; homeaway.com/vacation-rental/p10653. Weekly rentals from £360.*

i Getting there: The same way as Salina (above left). At Milazzo, take the fast ferry (usticalines.it) for two hours to Panarea, £12 one way. >



Right and below right:
Marettimo, Italy



MARETTIMO, AEGADIAN ISLANDS, ITALY

Why? Only immaculately tanned Italians seem to know about the three Aegadian Islands, just off the north-west coast of Sicily. Of the three – Favignana, Levanzo and Marettimo – the latter is the most remote and alluring.

What to do: Eat, drink, sleep: Trattoria Il Veliero serves the best lobster soup in the world (ask for the spaghetti rotti in zuppa di aragosta), as well as traditional dishes such as pesce alla cuscus Trapani (couscous with fish), and pasta con l'aragosta (pasta with local lobster). Lazy evenings are spent watching the sun set from the terrace bar of Caffè Tramontana.

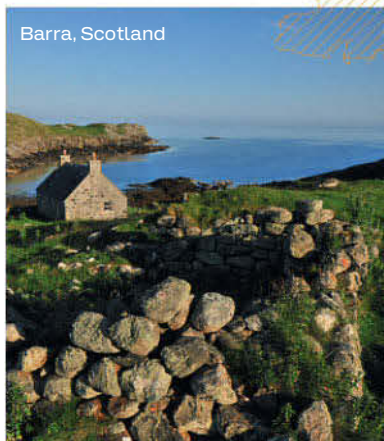
Where to stay: Marettimo Residence, run by the charismatic Fausto, has 42 pretty rooms. If all you want to do is chill, swim in the impossibly blue sea and get away from it all, then splash out on a junior suite and you'll get a private terrace and sea view.

Marettimo Residence, Via Telegrafo 3, 91010; +39 092 3923 202; marettimoresidence.it. Studios (sleep two) from £57, B&B.

i Getting there: Ryanair (ryanair.com) flies from London Stansted to Palermo, for around £85 return. Transfers from the airport to Trapani, £70 for up to four people (marsalatransfer.com). Ustica Lines (usticalines.it) goes from Palermo to Marettimo in 75 minutes, £11 one way.



Barra, Scotland



BARRA, THE HEBRIDES, SCOTLAND

Why? The arrival alone is worth the trip: the pilot has to wait until the tide is out, then gently touch down on the wild, white beach. If it looks tropical, that's because it is – in a way – with ocean currents bringing the powdery sand all the way from the Caribbean, and the Gulf Stream ensuring mild summers.

What to do: Fans of the great outdoors will be in heaven on Barra. You can run, bike or hike, kayak and even swim in the icy Atlantic (hardy folk or wetsuit wearers only). Lovers of seafood are also in for a treat: crabs, scallops and other shellfish are all caught locally and come with pints of cold beer.

Where to stay: The quirkiest place to bed down is the Most Westerly Hotel in Britain™: the Isle Of Barra Hotel, which has sweeping views over the wild Atlantic. The nautical themed rooms are simple but all you need after a long day out.

The Isle Of Barra Hotel, Tangasdale Beach, HS9 5XW; 01871 810 383; isleofbarrahotel.co.uk. Doubles from £75, B&B.

i Getting there: Flybe (flybe.com) has daily flights in a Twin Otter plane from Glasgow to Barra in less than 90 minutes, for £135 return. ●

ESCAPE IT

To find more secret islands, visit elleuk.com/travel



Muhu, Estonia



MUHU, BALTIC ISLANDS, ESTONIA

Why? This remote, ex-Soviet island off the coast of Estonia, surrounded by the clear Baltic Sea, makes for a brilliant outdoorsy/foodie, off-the-radar midsummer trip. Still a well-kept secret, in summer, juniper bushes and wild orchids go crazy in the quiet forests, and the water in the many bays is surprisingly warm.

What to do: Hire a bike and ride around the island with its windmills, thatched cottages, wild deer and sleepy fishing villages. Pallasmaa, in the north, is the only sandy beach, and you will probably have it all to yourself. After a long swim in the Baltic and all that pedalling, you'll have earned a milk or hay bath in Pädaste Manor's spa, or a steam in the wood-fired sauna.

Where to stay: The revamped Pädaste Manor, a former castle, lies in the south of Muhu. It has 14 luxurious rooms and suites, and its restaurant, Alexander, is one of the best in Estonia. Star chef Yves Le Lay cooks up innovative Nordic-influenced cuisine (mushroom cream, Baltic needlefish, wild boar), and in summer the Sea House Terrace & Grill serves lunches al fresco.

Pädaste Manor, Muhu, 94716; +372 454 8800; padaste.ee. Doubles from £115, B&B.

i Getting there: Ryanair (ryanair.com) flies direct to Tallinn, from around £100 return. At Kuivastu, a 90-minute drive from Tallinn, take a 20-minute ferry to Muhu. Rent a car with Sunny Cars (sunnycars.de), from around £115 per week.

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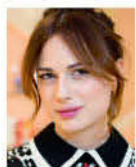
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THE LOOK

Terracotta-tiled floors, rough yellow walls and a mix of local, Moroccan and Indonesian furnishings give Casa Tomarén a boho feel. Some of the rooms have canopied four-poster beds, and there are brightly patterned wall hangings, rugs and cushions aplenty.

THE WELLBEING

The Buddha statues dotted around the grounds and the scent of incense on the breeze point to an emphasis on all things wellbeing. For your zen needs, yoga classes, tai chi, reiki and massages are available on request.



Casa Tomarén

HOT HOTEL

Secluded and peaceful are two words you wouldn't normally associate with the sometimes-lairy Canary Islands, but Casa Tomarén is just that. An 18th century farmhouse in the village of San Bartolomé, it has been converted into eight self-catering villas, each sleeping from two to nine people. The houses frame a swimming pool set into a volcanic sinkhole, surrounded by tropical palms and cacti springing from the rich, black ash. Breakfast is bread and cakes, passion-fruit mousse and eggs any style, but lunch and dinner must be ordered specially as there is no formal restaurant. Or go for great sharing plates at Restaurante Sol, a 15-minute drive away.

Lanzarote



HANDY FOR...

Casa Tomarén is in the centre of this compact island (nowhere is much further than a 30-minute drive away, though you'll need to hire a car). For beaches, head to the wild Playa de Famara, then, in Timanfaya National Park, see geysers and eat chicken roasted over a volcanic vent.



THE ART

Explore the legacy of the late César Manrique, artist and contemporary of Picasso and Miró – from his surreal toy-like sculptures on roundabouts to the Fundación César Manrique, a modern art gallery and architectural delight.

i Casa Tomarén, Calle el Parral, 144, 35550 San Bartolomé, Lanzarote; +34 928 522 618; tomaren.com. Doubles from £64, B&B. Car hire from Lanzarote Arrecife Airport starts at £5.50 per day (carrentals.co.uk).

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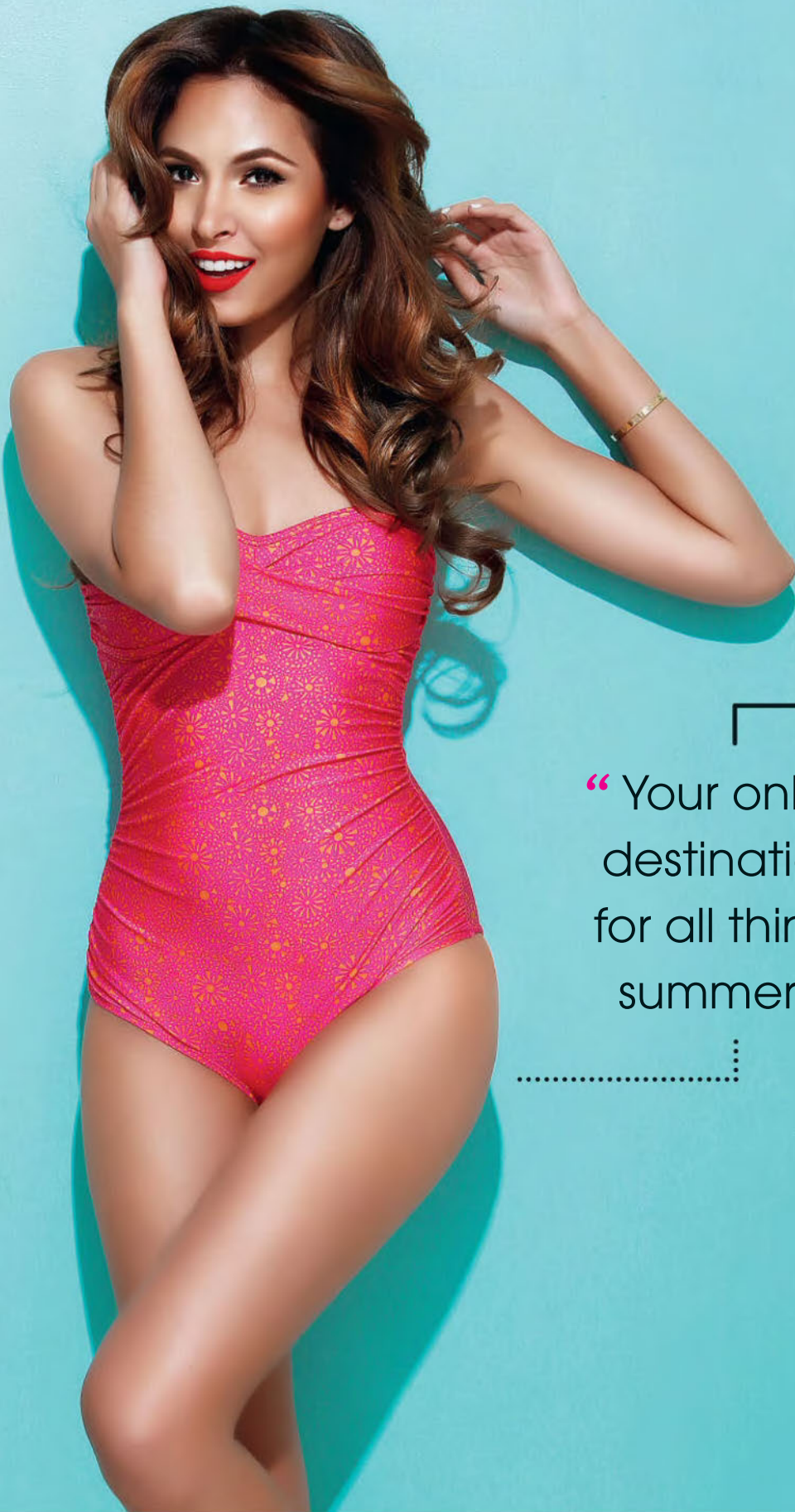


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hsamuel.co.uk • Hall

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• J.Crew jcrew.com • Jean

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Frieda boots.com • John

Rocha johnrocha.ie

• John Smedley

johnsmedley.com

• Jonathan Simkhai

harrods.com • Joseph

joseph-fashion.com

K Karen Millen karenmillen.com

• Kent kentbrushes.com

• Korres liberty.co.uk • Kurt

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• Lord & Berry

selfridges.com • Lotho

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N Nails Inc. nailsinc.com

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• Second Female

secondfemale.com

• Self-Portrait self-portrait-studio.com

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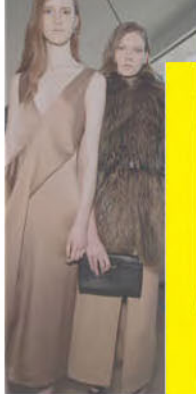
Shirt thesleepshirt.com

• Stella McCartney

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• Stills stills-atelier.com

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FINAL SAY JASON WU

The fashion designer, 32, shares what inspires and motivates him

WHAT WAS YOUR FIRST-EVER JOB?

When I was still in high school, I did a freelance job designing dolls' clothes for a toy company – they had no idea how old I was.

WHO IS YOUR MUSE?

Diane Kruger (left).

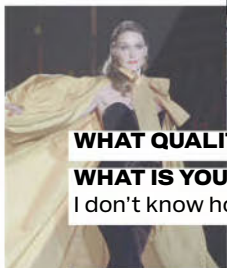
WHAT KEEPS YOU UP AT NIGHT?

I never stop thinking about new designs, new ideas, new influences.

WHICH FASHION SHOW DO YOU WISH YOU HAD SEEN?

YVES SAINT LAURENT'S
LAST
COUTURE
SHOW

IN JANUARY 2002 (LEFT).



WHAT QUALITY DO YOU LOOK FOR IN A FRIEND? Loyalty.

WHAT IS YOUR WORST HABIT?

I don't know how to turn it off.

WHERE IN THE WORLD WOULD YOU LIKE TO LIVE? I wouldn't want to be based in just one place. I love the contrast between the density of New York and the open spaces of Germany.

WHAT WAS THE LAST TEXT YOU SENT?

A Bitmoji of myself, which I sent to my friend Bryanboy.

DESCRIBE YOUR AUTUMN/WINTER 2015 SHOW... Powerful, confident, feminine.

IF YOU COULD ONLY WEAR ONE DESIGNER WHO IT WOULD BE?

A Boss bespoke suit. It always [makes me] feel so dressed.

WHAT IS THE MOST IMPORTANT SKILL REQUIRED TO DO YOUR JOB? The ability to design clothes that make women look and feel beautiful.

DID YOU HAVE A FAVOURITE MODEL WALKING THIS SEASON?

EDIE CAMPBELL

– SHE BRINGS ANOTHER DIMENSION TO CLOTHES.



WHAT IS YOUR FAVOURITE COLOUR? Grey.

WHAT DO YOU DO DURING YOUR DOWNTIME?

I love to travel; I've never felt at home in just one place. My favourite destination is Tokyo, because it's so full of energy and you never stop finding something amazing to look at.

DO YOU HAVE A GOOD VIEW FROM YOUR OFFICE?

It's stunning – my office is in the middle of New York's Garment District.

WHO DID YOU LOOK UP TO WHEN YOU WERE GROWING UP?

My parents. We always travelled a lot, which was wonderful for me because they opened my eyes to the world.

WHAT IS THE FIRST THING YOU DO EVERY MORNING?

Eat breakfast – ideally a bowl of fresh berries.

AND THE LAST THING YOU DO AT NIGHT? Check Instagram.

I love @dianekrugerperso and @kartiekloss.

IF YOU WERE ARRESTED, WHAT WOULD IT BE FOR?

RUNNING FOR A PLANE.



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